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CHICAGO WELCOMES NEWCOMERS TO CITY OPERA

Wettergren, Schorr, Chiesa, Lawrence, Pons Make Debuts in Standard Works—'Otello' Has Outstanding Performance

Galli-Curci Returns

Soprano Makes Re-entry After Ten Years Absence, in 'Bohème'—'Walküre' Is First Wagner Opera of Season—Large Audiences Prevail

CHICAGO, Dec. 5.

OPERA such as this city has not heard since the days of Samuel In-sull's paternal regime has resulted in a new lease of interest for this supposedly dying form of entertainment. Sold-out houses have been the rule during a fortnight which has featured such outstanding items as the re-entry of Galli-Curci; the debuts here of Gertrud Wettergren, Friedrich Schorr, Marjorie Lawrence, and Vivian Della Chiesa; the appearance of Lily Pons in 'Lakmé'; and the co-starring of Giovanni Martinelli and Lawrence Tibbett in 'Otello'.

Foremost in public interest was Amelita Galli-Curci's return to a public that had discovered her twenty years ago, and until the time of her forced retirement had idolized her with a unique and persistent devotion. It had been ten years since Mme. Galli-Curci was last heard here in opera, and it took only the announcement of her reappearance in 'La Bohème' on Nov. 24 to sell out the house far in advance at gala prices. Standing room, also, was at a premium the night of the performance.

Singer Faces Ordeal

The courageous singer had said that she was through with coloratura repertoire, and that her voice, since the successful operation for goiter, had assumed a weight which would permit her to sing straight lyric and dramatic roles. Few artists have ever been called upon to face the ordeal which was Mme. Galli-Curci's as she walked on the stage before this expectant multitude of admirers. The house was heart and soul with the plucky singer. At first sight of her the applause came with the suddenness of a thunderclap, and might have persisted for an untold period had not Conductor Moranzoni, after a suitable interval, signaled the orchestra to continue the act. It would have taken superhuman bravado not to have been affected by the importance of the occasion and the magnitude of the greeting.

Little wonder, then, that the opening aria found Mme. Galli-Curci nervous and vocally unsteady. This condition

(Continued on page 6)

Cleveland Hears Its First 'Elektra'



Glimpses of the Cleveland Orchestra's Stage Production of Strauss's Music Drama. Enid Szantho, Who Sang Klytemnestra, Is Shown Below. In the Group (Above) Are the Overseer, Carabella Johnson, and Five Serving Women, as Presented by Elizabeth Stoeckler, Marcia Bissell, Helena Hitchcock, Marie Kraft and Jessica Freeman

CLEVELAND, Dec. 6.

OUTSTANDING among the achievements of the Cleveland Orchestra have been two performances of Richard Strauss's 'Elektra', the first given on Thursday, Dec. 3, the second last night, at Severance Hall. With a strong cast that included Gertrude Kappel, who sang the title role at the Metropolitan when the von Hoffmannsthal-Strauss music-drama was first mounted there in 1932, Artur Rodzinski, the Cleveland Orchestra conductor, and his associates, put to their credit a production that will be remembered as one of the brightest spots of the season, and for that matter of the orchestra's entire career.

This was Cleveland's first opportunity to hear a work that has been a subject of controversy wherever it has been presented. 'Elektra' had never been given in this country outside of New York, except for one performance in Philadelphia and two in Chicago in 1920, though its history in this country goes back to 1910, when Oscar Hammerstein introduced it as one of the sensational novelties with which he endeavored to wage his fight against the Metropolitan in the operatic war between the two rival New York institutions. Though now some twenty-seven years old—the world premiere was in Dresden in 1909—the tumultuous score provided a fresh experience for two deeply absorbed audiences.

There are many who have frowned upon the savagery of the work, the dissonances of the music, the departure from the ordinary usage of the old opera types; today, a growing number have come to evaluate the score in its proper light as a work of the theatre. Strauss has been highly successful in his portrayal of the demoniacal passions of the violent characters drawn by von Hoff-



Landseman

mannsthal; his once baffling departures have been contributive to the creation of mood and atmosphere.

The title role was brilliantly portrayed by Mme. Kappel. There was a crescendo of power in her characterization, rising from deepest dejection, as Elektra fears she will not attain revenge, to vengeful triumph when she finds her dreadful purpose consummated at last. She made the listener live her agony with her. The dance of triumph at the close was ably contrived and as ably executed.

The baleful Klytemnestra was em-

(Continued on page 4)

'WALKÜRE' TO BEGIN NEW SEASON AT METROPOLITAN

Kerstin Thorborg Will Make Debut as Fricka—Flagstad, Rethberg, Melchior, and Schorr Also in Cast

Plan Two Benefits

First 'Flying Dutchman' to Be Given on Jan. 7—'Carmen' on Dec. 30—'Hänsel und Gretel' for Christmas—Graf Tells Stage Plans

FOR the first time since 1901, when Maurice Grau presented 'Tristan und Isolde' on the opening night, the Metropolitan Opera will inaugurate its season with a Wagner opera, 'Die Walküre', on Dec. 21.

The novelty of the performance will be the appearance of Kerstin Thorborg, Swedish contralto, who will make her debut as Fricka. The remainder of the cast includes Kirsten Flagstad as Brünnhilde, Elisabeth Rethberg as Siegelinde, Lauritz Melchior as Siegmund, Friedrich Schorr as Wotan, and Emanuel List as Hunding. Artur Bodanzky will conduct.

Irene Jessner, Viennese soprano, will be the new Hänsel in Humperdinck's opera at the Christmas holiday matinee performance, with Queena Mario as Gretel, and Dorothee Manski, Doris Doe, and Eduard Habich completing the cast. Karl Riedel will conduct. Following this work, the American Ballet will perform 'The Bat', to music by Johann Strauss. Wilfred Pelletier will conduct.

A special matinee benefit performance of Bizet's 'Carmen' will be given for the Near East College Association, Inc., on the afternoon of Dec. 30, with Gertrud Wettergren in the title role and Charles Kullmann as Don José. Ezio Pinza will sing Escamillo, and Gennaro Papi will be the conductor.

The first performance this season of 'The Flying Dutchman', one of the season's revivals, will take place on the afternoon of Jan. 7 for the benefit of the Florence Crittenden League. The title role will be sung by Friedrich Schorr. Mme. Flagstad will be heard as Senta, Emanuel List as Daland, and Charles Kullmann as Erik. Mr. Bodanzky will conduct.

Dr. Herbert Graf, newly engaged stage director, arrived from Europe on Nov. 23. Because he was called suddenly to direct the staging of 'Elektra' in the Cleveland Orchestra production on Dec. 3, his plans for the Metropolitan season were not revealed until his return to New York on Dec. 5. The first opera that he will stage will be 'Samson et Dalila', the revival with Gertrud Wettergren and René Maison which will occur early in the season. It is known that he will also do 'Tales of Hoffmann' and 'Coq d'Or', among other operas.

ORCHESTRA BEGINS LOS ANGELES YEAR

Klemperer Flies Across Conti- nent to Open Philharmonic's Eighteenth Season

LOS ANGELES, Dec. 5.—Otto Klemperer disembarked from the Queen Mary, took a fast plane, and landed in Los Angeles in time for one or two rehearsals before the opening of the Philharmonic's eighteenth season on the night before Thanksgiving. Given a royal welcome by a capacity audience, and a fanfare from the brass section of his orchestra, the six-foot-four conductor made a modest bow or two, and led his men in the Prelude to 'Die Meistersinger'. Gregor Piatigorsky was soloist, playing Dvorak's Concerto in B Minor for 'cello and orchestra.

Berlioz's century-old Symphonie 'Fantastique' completed the evening's program. This brought out the best qualities of the orchestra, and much of the over-long work was exceedingly well played. It gave patrons an inkling of the merits of the new concertmaster, John Pennington, formerly leader of the London String Quartet, and also of Alexander Borisoff, first 'cello.

All-Wagner Program Heard

An all-Wagner program was presented by the Federal Symphony, Gastone Usigli conducting, in Trinity Auditorium on Nov. 18. Mr. Usigli comes from Oakland, where he has his own Federal-sponsored group of players. He also played the 'Meistersinger' Prelude, 'Entrance of the Gods into Valhalla', Prelude and 'Good Friday Spell' from 'Parsifal', and excerpts from 'Götterdämmerung' and 'Walküre'.

Ruth Howell was the soprano soloist, singing the 'Liebestod' and 'Brünnhilde's Battle Cry', which revealed an excellent voice and some truly-pitched high tones. She was recalled many times, and finally repeated the aria.

Duci de Kerkjarto, violinist, was soloist on Nov. 25, giving a first performance here of Hubay's Paraphrase and a first hearing of a Prelude by Tartini. A brilliant performer, he was loudly acclaimed. Modest Altschuler conducted, choosing numbers by Dubeck, Rachmaninoff, Winstead and Glière.

HAL D. CRAIN

Matinee Musicale Reorganizes

The Matinee Musicale under the leadership of its founder-president, Mrs. Rosalie Heller Klein, has reorganized and changed its name to The Hyperion Society of Music and Associate Arts. The new organization held its first informal meeting at the home of its president, Henry Steigner, at the Hyperion House on Nov. 5. A program honoring Franz Liszt was given by Helene Arden, soprano; Harriet Harding, 'cellist; and Bernard Gabriel, pianist and composer. Miss Arden was accompanied by Andrew Shindler, Miss Harding by Leo Polshi. A short biography of the life of Liszt was first read by Martha Popper. The society plans to meet one Thursday evening a month.

WPA Music Project Acquires Theatre

Establishment of a Theatre of Music under control of the WPA Federal music project, to serve as the central location for a coordinated program of WPA musical activities is assured.

The New York unit of the project, Lee Pattison, director, has recently



Otto Klemperer, Who Conducted the Opening Concert of the Los Angeles Philharmonic

transferred its entire personnel to the New Yorker Theatre on 54th Street. Acquisition of the theatre will make it possible for the WPA music project to carry out an integrated musical program that has been under discussion for several months.

WASHINGTON HEARS CHAMBER CONCERTS

Local and Visiting Quartets Present Interesting Ensemble Lists

WASHINGTON, D. C., Dec. 5.—The Friday Morning Music Club began its fifty-first season with a concert by the Washington String Quartet on Nov. 21, presented Dorothy Radde Emery, pianist, in a second program consisting entirely of French piano music on Nov. 28, and heard Helen Ware, violinist on Dec. 4. The Washington String Quartet is composed of Milton Schwartz, Paul Brightenberg, George Wargo, and Howard Mitchell.

The Washington Chamber Music Society presented the Pro Musica Quartet—Bernard Robbins, Jeno Sevely, Hendrik Essers and Sidney Hamer—assisted by Arthur Granick, viola, on Nov. 23 in the Phillips Memorial Gallery. It was the society's first "candlelight" concert of the season, and the music included Beethoven's Quartet in C Minor, Op. 18, No. 4; and his Quintet in C, Op. 29.

Coolidge Quartet Plays

The new Coolidge Quartet, which gave its debut program in the Library of Congress two weeks ago, gave another chamber music concert on Nov. 6 in the Washington Public Library. Eager listeners packed the children's room of the library to hear the ensemble play the Mozart Quartet, K. 499; Brahms's Quartet in B Flat, and Beethoven's Quartet in G, Op. 18, No. 2.

Under provisions of the Gertrude Clarke Whittall Foundation in the Library of Congress, a series of chamber music programs in the Library auditorium, using the Stradivari instruments given the Library by Mrs. Whittall last December, was opened on Dec. 2 by the Stradivari Quartet of New York—Wolfe Wolfsohn, Alfred Pochon, Marcel Dick and Ivan d'Archambeau—assisted by Beryl Rubinstein, pianist. The artists played a first per-

formance of Pochon's transcription of Bach's Passacaglia and Fugue in C Minor. Another concert by the same group was given on Dec. 4.

The Cremona String Quartet—Elsa Raner, Levada Hudgens, Inez Decker and Mabel Duncan—gave a benefit concert on Dec. 1 in the Old Coach House Hall of the National Women's Party. The group played works by Haydn, Dvorak, Glazounoff and Alfred Pochon.

JAY WALZ

Philip James's Overture Wins Philharmonic Hearing

Honorable Mention for 'Bret Harte' in Orchestra's Contest—No First Prize

As winner of honorable mention in the New York Philharmonic-Symphony Society's American Composers Contest for short orchestral works, the overture, 'Bret Harte', by Philip James, is the only composition to emerge victorious, no first prize having been awarded. The overture will be performed at a Philharmonic-Symphony concert under John Barbirolli later in the season. Judges were Hans Lange and Alexander Smallens, conductors; Carleton Sprague Smith, head of the music division of the New York Public Library, and Lee Crean Smith, editor of the publishing house of Carl Fischer, Inc. A fifth



Philip James

judge appointed, Ernst Toch, was in California and unable to inspect manuscripts.

Because no award was made, it has been suggested by the committee that the prize money, \$500, be put aside for another contest. There were 132 works submitted from twenty-one states.

According to Mr. James, who is well known as a composer and conductor, the overture is without definite program, but was inspired by the West of Bret Harte's day, "rather boisterous in mood, with a cowboy tune as one of its themes".

The Philharmonic-Symphony's contest for longer works is still open, the closing date having been extended to Jan. 1.

Mu Phi Epsilon Gives Program of Old Music

Tau Alpha Chapter of Mu Phi Epsilon presented a program of rarely heard compositions of the time of Bach and Handel at the national clubhouse on Nov. 9. Ruth Bradley played, and Marie de Kyser sang, accompanied by Mildred Miles. Louise B. M. Dyer gave a talk on the works of Couperin.

Elektra in Cleveland

(Continued from page 3)

bodied by Enid Svantho; the sister, Chrysothemus, by Charlotte Boerner. Both were highly successful with diffi-



Gertrude Kappel as Elektra, in the Cleveland Orchestra Production of Strauss's Opera

cult parts, their impersonations standing worthily beside that of Mme. Kappel.

Julius Huehn was a convincing Orestes, impressive as to physique and sonorous of voice. Marek Windheim as the weak-willed Aegisthus completed a satisfying group of principals. The chorus and minor parts were made up of local artists.

Richard Rychtarik created the finest set he has yet contributed to Cleveland opera productions, notable as others of the past have been. The stage was under the direction of Dr. Herbert Graf, whose services were graciously lent by the Metropolitan Opera Association. With Dr. Graf and Boris Goldovsky, the chorus director, Dr. Rodzinski was enabled to shape a very superior performance.

STEWART MATTER

OPERA GUILD REVEALS PLANS FOR SEASON

Junior Performances, Dress Rehearsal, and "At Home" Among Activities —Guests Speak at Luncheon

Plans for the Metropolitan Opera Guild's activities were made known at the first luncheon of the organization on Nov. 24 at the Hotel Pierre, when Mrs. August Belmont, chairman, presided. 'Aida' is the opera chosen for the junior performance under guild sponsorship, according to Mrs. Allen Wardwell, chairman of the junior committee, who told of co-operation with various educational institutions and the public schools in preparation for the matinee of March 19.

Richard Hageman's 'Caposacchi' is the opera chosen for the dress rehearsal privilege accorded to guild members. Another important activity will be the guild "At Home", to be held on Dec. 13, plans for which were told by Lucrezia Bori, who read a report by the chairman, Mrs. David Sarnoff.

Guests of honor were Mary Garden, who was introduced by John Erskine and spoke on opera affairs, past and present; and four men singers of the opera: Mario Chamlee, John Charles Thomas, George Rasely and Arthur Carron.

LONDON HAILS VISITING OPERA FROM DRESDEN

Richard Strauss Is Present at Covent Garden to Share in Fresh Success of 'Rosenkavalier' — Composer Conducts Distinguished Performance of 'Ariadne in Naxos'

By BASIL MAINE

LONDON, Dec. 1.

THE event of the season, as far as it has gone, was the visit of the Dresden Opera Company to Covent Garden, Nov. 2 to 14. No happier choice than 'Der Rosenkavalier' could have been made for the opening of the season. Not only is it a work with which the company has been closely associated for many years. It is, I should say, more firmly established in the affections of the London opera public than any other German opera of the post-Wagnerian period. Moreover, the fact that Richard Strauss had come over with the Dresden Company, and was present at the first night, enhanced the delight of the occasion. After the second act, and again at the end of the opera, the composer was called to the stage and given an ovation. Elegant, smiling, and modest, he seemed happy to be sharing in the singers' and conductor's success, and by a quick, nervous gesture of the hands called the audience's attention to the orchestra and to the part they had played in the success of the occasion.

Karl Böhm Conducts

Dr. Karl Böhm was the conductor, and his achievement was to maintain a close and smooth relationship between stage and orchestra throughout the opera. That, indeed, was the outstanding merit of the whole production—coordination. Singers, players, producer, conductor, and (let me add) stage hands (for they had come from Dresden too) were completely of one mind. The orchestral playing could not be described as superfluous, but it was always flowing and flexible, and never failed to heighten the dramatic interest. I have yet to hear the beginning of the last act with all details clearly defined, but that was the only criticism which could be brought against the playing.

I confess that I never cease to delight in this brilliant score. The present generation in England speak of 'Der Rosenkavalier' as a dying, if not already dead, work. That means that they think nothing of Strauss's sense of comedy,



STRAUSS AT THE HELM

The Seventy-Year-Old Composer, Who Conducted His 'Ariadne in Naxos' With the Dresden Opera in London

his skillful deploying of orchestral resources, his characterization. All these things—and even the anachronistic use of the famous waltz music—combine to give us, not merely an example of what music-drama should be, but, what is more important, an excellent entertainment.

Sophie is, perhaps, not so clearly delineated in the music as are the other characters, and is in that sense something of a problem for the singer. The responsibility was lightly borne on this occasion by Maria Cebotari, whose performance attracted because of the purity of her small-toned voice. Marta Fuchs was a Princess of great dignity and appeal. The close of the first act showed her to be a sensitive artist. As Oktavian, Marta Rohs sang with admirable versatility of expression, but she is too restricted in her gestures to make us forget Delia Reinhardt in the part. Ludwig Ermold was the Baron. Only a German could have given us so perfect an exposition of recitative singing in his own language. His 'Als Morgengabe!' was most pointedly exclaimed.

In the smaller parts were some old Covent Garden friends whom we were pleased to welcome. The whole performance, indeed, was one of those



Dr. Karl Böhm, Who Led the London Performance of Strauss's 'Der Rosenkavalier'

events which opera-lovers store in their memories to be recounted in leaner times.

On Nov. 6, the Dresden Company gave us Strauss's 'Ariadne in Naxos', this time with the composer conducting. This again was an occasion, and if it did not make the establishment of the opera in the Covent Garden repertory any more probable, it did help us to appraise the mingling of pathos and comedy which is Strauss's accomplishment in the opera. Marta Fuchs, in the name-part, again gave a distinguished performance, and Erna Sack compelled our admiration of her studied virtuosity as Zerbinetta.

Two New Operas Staged

Later in the month (Nov. 18) another opera season was begun at Covent Garden by a newly-formed company called The British Music Drama Opera Company (a somewhat redundant title). It is under the artistic direction of Albert Coates and Vladimir Rosing. Briefly, the company is setting out to establish two excellent principles, namely, that opera must be well acted, not merely sung, and that opera in England ought to provide an outlet for English talent. Of this venture I shall write in more detail in my next article. Here I will merely record that the cast of the

company is all British, that the orchestra is the London Symphony, and that two operas have been given first performances: 'Pickwick', by Albert Coates, and 'Julia', by Roger Quilter.

Casals, playing Elgar's Violoncello Concerto for the first time, attracted lovers of Elgar's music to the B. B. C. Symphony Concert on Nov. 18. His interpretation was understanding and masterly. The B. B. C. is to be thanked for helping to bring this lovely concerto into the repertoires of foreign artists.

A broadcast performance of Elgar's Second Symphony by the B. B. C. Orchestra under Dr. Adrian Boult made us acutely aware of the imperfections of an orchestral program when it is given in a broadcasting studio. Elgar's rich scoring is, of course, a severe test, but the result was so distorted as to call for comment. I wonder if musicians in America have had similar experiences of orchestral performances given in a radio studio. If so, are they demanding closer coöperation between the Music and Engineering Departments?

In conclusion, I should like to mention the radio program of Percy Grainger's music on Nov. 5. A delightful hour and a quarter brought us the composer's 'Tribute to Foster' and 'Sir Eglamore', among other works.

Operas Announced for May Festival in Florence

Official announcement has been made of the operatic repertoire at the May Festival in Florence. Stage works to be given include 'Luisa Miller' and 'Otello' by Verdi; 'Il Signor Bruschino' by Rossini; 'L'Incoronazione di Poppea' by Monteverdi; 'Tristan und Isolde', 'Pelléas et Mélisande', 'The Marriage of Figaro'; 'Il Deserto Tentato' by Casella (novelty); 'Lucrezia' (novelty), 'Maria Egiziaca' and 'Gli Ucelli' by Respighi; 'The Passion' by Malipiero, and 'Edipo Rex' by Stravinsky.

Hippodrome Fall Opera Season Ends

The final performances of the Hippodrome Opera fall season were 'Tosca', given on the afternoon of Dec. 4, with Anna Leskaya as the singer, Lawrence Power as Cavaradossi, and Angelo Pilotto as Scarpia. In the evening, 'Aida', with Janina Kucynska in the title role, Maru Castagna as Amneris, Vittorio Fullin as Radames, Ettore Nava as Amonasro, Arthur Anderson as Ramfis, and Foster Miller as the King, was given by public request. Fulgenzio Guerrieri conducted both works.

Hofmann to Open Schola Cantorum Series

Joseph Hofmann was to open the Schola Cantorum series of afternoon musicales on Dec. 10 at the Junior League clubhouse. Joseph Szigeti, violinist, will play on Jan. 5 at the home of Mrs. John Jacob Astor; and Nimura and Kay, dancers, will appear on Jan. 18 at the Colony Club. The course will also include a special matinee performance, the first of the season, of Rimsky-Korsakoff's 'Le Coq d'Or', on Feb. 4, at the Metropolitan Opera House.

MacDowell Club Holds Reception for Barbirolli

Frederick Jagel, tenor of the Metropolitan Opera, was the soloist at a reception held in honor of John Barbirolli, conductor of the New York Philharmonic-Symphony, by the MacDowell Club of New York on Nov. 25.

FEDERATION TO HEAR

Orchestra, Under Kindler, Will Introduce Powell Work at Louisville Convention

WASHINGTON, Dec. 5.—The National Symphony Orchestra and Hans Kindler, its conductor, have been honored by the National Federation of Music Clubs with an invitation to play three concerts at the twentieth biennial convention in Louisville, Ky., April 23 to 29. Mrs. John Alexander Jardine, of North Dakota, came to Washington to complete the plans last week. On one of its convention programs, the National Symphony will introduce a new work by John Powell, distinguished Virginia composer. The composition is based on Anglo-American folk themes, and was

NATIONAL SYMPHONY

written by Mr. Powell on commission from the federation, which is making a noteworthy effort to encourage American composers and the production of distinctively American music by various artists throughout the United States.

In accordance with this attitude on the part of the federation, Dr. Kindler plans to include several additional American works on his programs. But he will not devote the three concerts exclusively to such compositions. The federation's desire to foster international good will calls for a generous representation of the music of other countries. Its appearances at the convention will advance the reputation of the National Symphony, since it will be heard by delegates from all parts of the United States.

JAY WALZ

'Otello' Adds Novelty to Chicago Opera Span

(Continued from page 3)

persisted through the first act, but in the second and third acts she apparently regained control of her vocal resources, and sang with far more composure and vocal effect. The result of her comeback, however, appears still to be inconclusive, and must await an occasion of less terrifying importance to be fully adjudged. Mme. Galli-Curci still presents a lovely figure upon the stage. Many a younger diva might envy her slender figure and the gracefulness of her deportment. The audience was cordiality itself, and her curtain calls were a renewal of the tribute accorded her entrance. The remainder of the cast was that of an earlier performance of 'La Bohème' on Nov. 15, when a young and lovely Chicago singer, Vivian Della Chiesa, made a highly successful debut to the Rodolfo of Armand Tokatyan and the supplementary assistance of Giacomo Rimini, Nino Ruisi, George Cehanovsky, Lola Fletcher, Vittorio Trevisan, and Giuseppe Cavadore.

Miss Della Chiesa was heard in a second appearance on Nov. 18, when Donizetti's compendium of bel canto, 'L'Elisir D'Amore', was revived for her benefit, and for that of the inimitable canto tenor, Tito Schipa. This ancient comedy would have little to recommend it in this day and age were it sung less than exceptionally. It may be said that Miss Della Chiesa and Mr. Schipa both fulfilled this qualification. Mr. Trevisan's Dulcamara was as honestly amusing as in former years, and Rimini's Belcore was in proper style. Mr. Moranzoni conducted.



Vivian Della Chiesa

'Otello' Performance Heroic

Chicago has been more fortunate than other music centres in acquaintanceship with Verdi's 'Otello', owing to the fact that for many years the Chicago Opera possessed in Charles Marshall one of the few interpreters of this difficult role. Especial interest therefore attached to Martinelli's first interpretation of the part here on Nov. 27, an interest that was intensified by Lawrence Tibbett's Iago and Edith Mason's Desdemona. Mr. Martinelli and Mr. Tibbett had sung their roles for the first time recently in San Francisco. Miss Mason's was a first performance of the part. Chicago has heard a subtler performance of this masterpiece, but it has rarely if ever heard a more heroic one. Mr. Martinelli, whose voice, rather than declining, seems to progress from season to season in power and ease, gave a truly stupendous performance, and portrayed the character of the jealous Moor not so much with finesse as with overwhelming force. Mr. Tibbett's Iago was shrewd and stagewise, with a sure knowledge of operatic effect, and was sung with the same dramatic vehemence that made Mr. Martinelli's Otello sensational. When these two ringing voices joined in the great duet at the close of the second act, excitement in the theatre rose to a degree that it seldom attains in this prosaic music center. Though the role of Desdemona has been sung here as a rule by a dramatic soprano, Miss Mason found herself at no disadvantage. Rather, the part has had no more ap-



Gertrud Wettergren as Carmen

pealing interpretress, and the limpidity and artistry of her song was unfailingly delightful. Miss Mason finds herself in particularly good voice this season.

The Cassio and Roderigo of Messrs. Cavadore and Olivero were little more than stock operatic figures, though a word must be said for Mari Barova's competence as Emilia. Mr. Moranzoni conducted an intense performance.

Lily Pons Is Fêted

Among the most potent of this season's many operatic magnets was Lily Pons, who made her first appearance in 'Lakmé' here on Nov. 28. Miss Pons was fêted to the echo, and rightly, for in addition to the inevitable personal charm with which she invests all her activities, there was singing of an accuracy and brilliancy greater than any she has displayed in recital appearances here. Assisting her were Joseph Bentonelli, an excellent Gerald; Chase Baromeo, whose Priest had all the dignity with which this singing actor customarily invests his roles; and Maria Matyas, whose voice blended beautifully with that of Miss Pons in the first act duet; and Giuseppe Cavadore, Myra Manning, Elizabeth Brown, and Mari Barova. Vera Borova, exponent of the Oriental dance, was given a graceful opportunity in the market scene. Louis Hasselmans made what was said to be his final operatic appearance on this occasion, having accepted a teaching engagement at the University of Louisiana.

Having registered a deep impression at her concert debut recently, Gertrud Wettergren in her appearance as 'Carmen' was eagerly awaited. Connoisseurs were not disappointed, for Mme. Wettergren presented a Carmen that was minutely thought out, vital and aggressive in action, and beautifully sung, if one is to except frequent deviations from pitch. She brought Carmen to a more realistic life than the local operatic stage has known for years, and her success with the audience was of proportionate dimensions. The actual vocal honors of the performance, however, should be accorded to Hilda Burke, whose singing of Micaëla was of a purity of tone and artistry attained only infrequently by the chosen. Mr. Tokatyan appeared somewhat nonplussed before the

outbursts of this Amazonian Carmen, with adverse effect upon his customary good singing. Stephano Ballarini found Escamillo as difficult to sing as do most baritones trained in the Italian tradition. A word of praise must go to Nino Ruisi for his Zuniga, and to Mr. Hasselmans for a well-placed performance.

Casting of a type local opera has not been too familiar with in late years sold out the house for the 'Aida' of Nov. 25. Elisabeth Rethberg and Giovanni Martinelli, so often in the past heard at Ravinia as the hapless lovers, were reunited again on the downtown stage, where they gave of their best. Miss Wettergren was the Amneris, costuming the part with striking individuality, and imparting a human incisiveness to the character that quite escapes most contraltos. Mr. Ballarini's smooth baritone found congenial employ-



Lily Pons as Lakmé

ment as Amonasro, and Chase Baromeo's Ramfis more than held its own in this distinguished company. The voice of Lela Mae Flynn was heard for the first time as the off-stage priestess, leaving an agreeable impression. Mr. Moranzoni conducted.

The first Wagnerian opera of the season was 'Die Walküre', given at the matinee of Nov. 28. In keeping with the high standards initiated this season by Mr. Longone and Mr. Whitney, the cast was an outstanding one. Friedrich Schorr made his entry as 'Wotan', a role in which he needs no introduction to the musical world, and in which in this instance he fully justified his reputation. Marjorie Lawrence, discovery of last year's Metropolitan season, sang Brünnhilde in a manner appealingly human, and with vocal resources of a high order. Miss Wettergren was Fricka, singing superbly, but resorting to fewer innovations than is her habit. The



Marjorie Lawrence as Brünnhilde

authority of Lauritz Melchior's Siegmund may well be taken for granted, and the same is true of the Hunding of Emanuel List. Anna Leskaya, heard here previously only in Italian or Russian roles, was the Sieglinde, giving a good account of a task not exactly in her metier. The well-trained chorus of Valkyries included Mmes. Flynn, Bayle, Fletcher, Barova, Livingston, Mills, Dane, and Brown. Henry Weber kept the performance at an active tempo.

The first 'Barber of Seville' in several seasons was given on Nov. 23 with a cast that could hardly fail to do justice to the ancient masterpiece. Josephine Antoine proved a charming Rosina, singing her coloratura passages with a far greater degree of poise and power than marked her debut. Tito Schipa was the admirable Almaviva he has been these many years. Richard Bonelli returned to the Chicago opera for a warm-hearted reception, singing and acting Figaro with suitable sprightliness. Mr. Trevisan was as inimitable a Doctor Bartolo as ever, whose antics were attempted in duplication by the Don Basilio of Nino Ruisi, but with rather less success. Ada Paggi, Ben Landsman, Giuseppe Cavadore, and Teodor Lovich completed the cast. Mr. Moranzoni conducted.

Pinza Sings in 'Faust'

Not often does a bass, no matter who he be, walk away with an operatic performance, but such was Ezio Pinza's lot in the 'Faust' performance at the matinee of Nov. 21. Helen Jepson sang Marguerite for the first time here, offering a lovely picture, and singing with that cool certainty and collectedness which have won her front-rank recognition. Mr. Bentonelli was the Faust, a handsome philosopher, who sang lightly but well. Carlo Morelli realized the full value of Valentine's brief scene. Likewise, on the credit side were the Siebel of Maria Matyas, the Martha of Mari Barova, and the Wagner of George Cehanovsky. Henry Weber conducted.

Boito's 'Mefistofele', which was revived last season to provide a vehicle for the debut of Ezio Pinza, was resurrected again for the popular artist on Nov. 30. Only the presence of such vocal and histrionic gifts as are possessed by Mr. Pinza could justify the demands made by this dull and uninspired work on the opera-goers' time. His success was shared by Edith Mason for her fluent and lovely singing, by Eleanor LaMance for her statuesque and well-sung Helen of Troy, and by Armand Tokatyan for a youthful and engaging Faust. Mr. Moranzoni conducted.

ALBERT GOLDBERG



A Glimpse "at Home" of Amelita Galli-Curci, Who Returned to Opera in Chicago

San Francisco Opera Closes with 'Walküre'

Wagner Opera Deemed Greatest Success of Season — Reiner Conducts—Lehmann, Flagstad, Melchior, Meisle, Schorr and List in Cast—'Tristan' Also a Peak in Achievement

SAN FRANCISCO, Dec. 5.

SAN FRANCISCO'S fourteenth annual grand opera season came to a glorious finale on Nov. 22 with the second performance of 'Die Walküre' under Fritz Reiner's baton. Repeating their triumphs were Lotte Lehmann as Sieglinde, Kirsten Flagstad as Brünnhilde, Lauritz Melchior as Siegmund, Kathryn Meisle as Fricka, Friedrich



Lawrence Tibbett as Iago

Schorr as Wotan and Emanuel List as Hunding.

'Die Walküre' and 'Tristan und Isolde' were the artistic peaks of the season, thanks to the superb cast of principals imported for the Wagnerian



Left: Lotte Lehmann as Sieglinde

Right: Giovanni Martinelli as Otello

Above: Arnold Gabor as Alberich



operas, and to Mr. Reiner. The staging was far less satisfactory than the musical aspects of the performances.

This accounts in part for the poor production of 'Das Rheingold', which concluded the Saturday night series at popular prices. Karl Riedel conducted and Friedrich Schorr was as impressive as ever as Wotan. Hans Clemens did his best work of the season as Loge, Arnold Gabor was an excellent Alberich, Dorothee Manski a sympathetic and sweet voiced Fricka, and Ludovico Oliviero a good Mime. Local singers were Margaret O'Dea as Erda, Leslie George (an exceptionally promising tenor) as Froh and Jean Merrill as Freia.

'Otello', on the preceding night, concluded the regular subscription series and featured the debuts of Giovanni Martinelli and Lawrence Tibbett as Otello and Iago, respectively.

Mr. Tibbett made an excellent and

properly sinister Iago, albeit a very suave and gentlemanly one. The Italian tenor and the American baritone offered a direct contrast of acting methods; the old school of traditional melodrama operatics and the new school of realistic acting. In spite of fine work in 'Otello', Eleazar in 'La Juive' remains Mr. Martinelli's finest characterization here.

Elisabeth Rethberg, who made her debut as Desdemona here last season, has developed her characterization greatly during the year. She did some exquisite singing, especially in the fourth act 'Willow Song' and 'Ave Maria'. The rest of the cast was capable, but the chorus was inadequate. The production was richly costumed. Gaetano Merola conducted in highly admirable fashion.

'La Tosca' had a Teutonic Floria in the person of Mme. Lehmann, who shines more effectively for us in Italian opera. Mr. Tibbett was the villainous Scarpia. Charles Kullmann looked, acted and sounded exceedingly well as Cavaradossi, a role in which he completely convinced us that his voice is of operatic calibre. Norman Cordon was an unusually impressive Angelotti. Other participants were Louis D'Angelo, Mr. Oliviero, John Howell, John Burr and Irene Fremont. Gennaro Papi conducted, occasionally overwhelming the singers by the orchestral volume.

'La Forza del Destino' was memorable chiefly for the singing of Mme. Rethberg and Ezio Pinza and the ovations accorded them. The same overwhelming demonstration met Mr. Pinza when the bass sang Escamillo for the second time this year at the Sunday matinee of 'Carmen', wherein Bruna Castagna again won an ovation for her portrayal of the title role. 'La Forza del Destino' also gave Carlo Morelli's baritone voice a chance to be heard to advantage. Mr. D'Angelo sounded unusually well as the Marquis, Alfredo Gandolfi surprised us by his talent for comedy in the role of Melitone and John Howell made Alcide more outstanding than is his wont. Doris Doe was the Preziosilla, Olga

'Otello' Has Notable Interpreters in Tibbett, Martinelli and Rethberg—'Tosca', 'La Forza del Destino', 'Trovatore', 'Gianni Schicchi' and 'Pagliacci' Are Other Operas Heard

Callahan the Curra. Mr. Burr and Mr. Oliviero completed the cast. The Monastery Cloister scene was notably well staged, and had an excellent setting. The orchestra did very good work under Gennaro Papi.

'Il Trovatore', which was changed from the night to the afternoon of Nov. 14, to avoid conflict with the electrical parade celebrating the opening of the Bay Bridge, proved the best seller of the popular priced series. The stellar cast—Mme. Rethberg, Mr. Martinelli, Mr. Morelli, and Miss Castagna, plus D'Angelo, Oliviero, Burr and Jeanette Maschio—was at his or her vocal best. Miss Castagna's Azucena was younger looking than that gypsy's foster son. Vocally, she was resplendent.

'Pagliacci', with Mr. Martinelli, Mr. Tibbett and Ginna Vanna, was paired with 'Gianni Schicchi', sung in English by Mr. Tibbett, Mr. Kullmann, Miss Doe, Mr. Cordon, Mr. Gandolfi, and many local singers, including Oliver Jones, and Josephine Tumminia, who replaced Miss Vanna as Lauretta.

Mr. Tibbett gave his usual fine dramatic and vocal performance in both roles. In the comedy, his English diction was impeccable and so was that of most of the cast—which made 'Gianni Schicchi' much more fun than when sung in Italian. It was excellently staged and enacted. 'Pagliacci' was enlivened by new stage business and by the first appearance of Miss Vanna, who delighted the eye as Nedda and pleased the ear with her pretty light soprano voice, with its grateful dark mezzo timbre. Mr. Oliviero's Beppe was unusually effective.

Once again we come to the 'Walküre', which excited two huge audiences on Nov. 13 and 22. The first performance came in the midst of the Bay Bridge fete. Some of the extra horn players for the opera orchestra paraded all afternoon and reached the opera house foot-weary and pretty well "blown" out. But they were good troupers. Orchestra gathered inspiration from singers, and singers from orchestra—and all from Mr. Reiner, whose expert direction and fine musicianship were the coordinating factors of a superb performance. All of the cast save Mme. Lehmann had appeared in last year's production, which made her the chief centre of interest among the cast. Her Sieglinde was a revelation, vocally and histrionically. She was to Sieglinde what Flagstad was to Brünnhilde. Just why the 'Ring' cycle should have been given in reverse order, starting with 'Götterdämmerung', omitting 'Siegfried' and then going to 'Walküre', 'Rheingold', and 'Walküre' again, is one of those things that are hard to understand.

MARJORY M. FISHER

'WHAT DOES THE PUBLIC WANT IN MUSIC?'

Noted Speakers in Radio Hour Do Not Answer Query, But They Illuminate Subject

Going for the first time out of its accustomed realm of political and economic discussion, the radio program, known as America's Town Meeting of the Air, had as its subject 'What Does the Public Want in Music?' for the Thanksgiving evening broadcast. The series is sponsored by the League for Political Education, Inc., and the National Broadcasting Company, with George V. Denny, Jr., as moderator. The program is given before an audience in the Town Hall, New York.

William Lyon Phelps, of Yale University, presided in his "imaginative" library in New Haven and had as his guests Olga Samaroff Stokowski, teacher, critic and founder of the Layman's Music Courses; Dr. Frank J. Black, general music director of NBC; Albert Stoessel, composer and conductor; Fred Waring, director of Waring's Pennsylvanians, and I. A. Hirschmann, founder and director of the New Friends of Music.

Though no solution to the proposed question was achieved, there were many pertinent observations made amid con-

siderable badinage from both the speakers and the audience, which also had a voice in the proceedings. Dr. Black pointed out that classical music occupies a fifth of the time allotted to music on his network whereas dance music occupies a little more than a quarter. Radio is going ahead, he said, on the assumption that the public has good taste.

"I believe I voice the yearnings of thousands when I say that America... wants at least to be exposed to... better opera, symphony concerts... and the very best in chamber music, and at low prices within the reach of all. I believe they will get it," declared Mr. Hirschmann. Mr. Waring explained that, from long experience, he has found it the best policy to try to discover what the public likes best and then to cater to that preference. "Why not train yourself to listen actively and be able to detect the best in all types?" asked Mme. Stokowski. "It seems to me that is what we want."

Mr. Stoessel voiced a strong plea for opera in English. In almost every country of Europe, he said, opera in the native tongue is exacted as their due by the audiences. Answering of questions from the audience and discussion from the floor followed the major speeches.

National Council of Women Holds Forum

Several sessions of the two-day forum held in New York by the National Council of Women, Mrs. Ruth Haller Ottaway, president, in the Hotel Astor on Dec. 2 and 3 were devoted to discussions of music. At a luncheon on Dec. 2, one of the speakers was Dr. Nikolai Sokoloff, national director of the Federal Music Project, and at the dinner on Dec. 3, Ernest Hutcheson, dean of the Juilliard School of Music, and Gladys Swarthout of the Metropolitan Opera, talked on music as a contributing factor to world peace.

Wagner Lords It, in Guild Play



Celebrities of Music in 'Prelude to Exile': Wilfrid Lawson as Richard Wagner and Miriam Battista as Cosima. Right, Wagner with Mathilde Wesendonck, as played by Eva le Gallienne. The scene above pictures, from the left, Cosima, Mathilde, Otto Wesendonck, Countess d'Agoult, Schnorr, Wagner, Minna, Frau Schnorr and von Bülow.



Vandamm

CHRONOLOGY aside, those who know their Wagner may enjoy 'Prelude to Exile', the play about the indomitable Richard now current at the Guild Theatre in New York, more than those who don't. One wonders, indeed, just how much of a drama this one by William McNally would be if it were a play about a completely imaginary composer and equally imaginary associates, and if the onlooker had no foreknowledge whatever of the biographical facts and legends utilized to provide an evening of entertainment in the theatre.

The ancient adage that truth is stranger than fiction has always to be accepted with a grain of salt. The actualities of Wagner's life were dramatic enough, as life. But as drama—perhaps the only fair answer would have to come from some one who never knew there was such a person as Wagner, and who never heard so much as a note of Wagner's music. Biographical plays could scarcely be made to hang together without something of poetic, or dramatic, license, in their treatment of known facts. Hence, there need be no wringing of hands over the manner in which the progress of men, women and events is telescoped, so as to bring Cosima Liszt von Bülow into Wagner's life at the time he was in the throes of the Wesendonck affair, the last days of which supply the substance of the play.

Cosima at the Asyl

It is true that Wagner met Cosima and her sister Blandine, the two daughters of Liszt by the Countess d'Agoult, in Paris, when Cosima was much younger than she would have been at the time of the play; just as it is true, also, that it was not until Wagner went to Munich, recalled by mad King Ludwig, that Cosima was other than some faint

memory of one of Liszt's illegitimate children. But since it was Cosima who was to make the sacrifice that Mathilde Wesendonck could not quite bring herself to make, the dramatist quite naturally found it convenient to bring Cosima on the scene thus early, so that the destinies of the two women might be contrasted, if only on the basis of what the onlooker already knew.

Dialogue Too Well-Informed

In the play, Frau Wesendonck draws back from an elopement completely arranged, even to the coach waiting outside the door. Cosima, present as the young wife of Hans von Bülow—conveniently a visitor to "the master"—tells Mathilde she should have gone, thereby prefiguring Cosima's own conduct a full decade later. And Wagner finds occasion to observe that it is not Minna, his wife, nor yet Mathilde, his inspiration, who fully understands him, but this "little Liszt", whose attitude from the first is that of self-effacing adoration. Cosima's mother also shares in the hospitality and decorates the home of the Wesendoncks. This makes it possible for the Countess to recite her wrongs at the hands of Liszt in a long speech to Otto Wesendonck that would seem to have come straight from the caustic pages of Ernest Newman's 'The Man Liszt'. Rather frequently, the dialogue is too consciously well-informed as to the persons uttering it or concerned in it. It goes out of its way to make certain that the audience knows who's who and why.

The action hinges about the intercepted letter written by Wagner to Mathilde, and used by Minna to bring about the showdown that resulted in Wagner's giving up his sojourn at the Asyl and departing for Italy. Its sentimental crux is in the momentary yielding of Mathilde to his entreaties—momentary because at the moment when he takes her into his arms he hears

in his head the 'rapture' theme he has been striving vainly to create for 'Tristan und Isolde'. With this theme to be worked out, it is the piano, not Mathilde, which becomes then the immediate object of Wagner's fervid concentration.

Aside from this glimpse of genius in the throes of composition, snatches of music from 'Tristan' are heard during the course of the play, sung by Ludwig Schnorr and his wife, operatic artists, whom Wagner was to know intimately at a later period, but who, like von Bülow, have conveniently arrived at the Asyl to become familiar with the music at the time it is being written. Their singing, however, does not stop with the unfinished 'Tristan'. Tenor and soprano unite their voices in a part of the Pilgrims' chorus from 'Tannhäuser', as well as in some of the first-act music of Siegmund and Sieglinde in 'Walküre'. Also they parade about Wagner's study with Minna and the reluctant composer while von Bülow plays the wedding march from 'Lohengrin'. Schnorr's part was acceptably sung and acted by Arthur Gerry and that of his wife by Beal Hober, who disposed creditably of a part of Brunnhilde's soaring 'Ho-jo-to-ho'.

Able Characterizations

Wilfrid Lawson played Wagner, Evelyn Varden the distressed Minna, and Eva le Gallienne, Mathilde. Miriam Battista impersonated Cosima, and Lucile Watson her mother. Otto Wesendonck was bodied forth by Leo G. Carroll and von Bülow by Manuel Bernard. If their collective efforts fell short of distinction, they succeeded in visualizing with a reasonable degree of conviction the book characters they

were asked to portray. Lawson's Wagner, in particular, was everything he has been said to be—eccentric, ingrate, leech, sycophant and supreme egotist—with one article of faith, to be true to his genius. But not the use of his own words, as in the reading of parts of the actual letter that brought on the debacle at the Asyl, could recapture for the play so much as a passing flash of the composer's stinging personality as it springs forth perennially from the pages of his music.

OSCAR THOMPSON

LOUISVILLE HOST TO CINCINNATI PLAYERS

House Sold Out for Concerts—Chorus of 85 and Trio Are Heard

LOUISVILLE, Dec. 5.—The coming of the Cincinnati Symphony to Louisville means sold-out houses, and as the concerts are given in the Memorial Auditorium, this makes for audiences of great size. The afternoon concert for children was conducted by Vladimir Bakaleinikoff, and presented a gay and melodious program of music by Goldmark, Tchaikovsky, Boguslawski, Brahms, Mendelssohn, MacDowell and Berlioz. The children had been coached in these pieces by the music supervisors of the public schools, and brought a knowledge of what they were to hear with them. There was much applause for the music and for Mr. Bakaleinikoff.

The evening concert was one of the finest the orchestra has given locally. The orchestra played with verve and spirit under the direction of Eugene Goossens, and in the sparkling Mozart 'Jupiter' Symphony and the mighty closing scene from 'Götterdämmerung' gave a magnificent account of itself. Other pieces included the Overture to Sinigaglia's 'Le Baruffe Chiozzotte', three movements of the Gluck-Mottl Suite de Ballet, and the 'Venusberg' music from 'Tannhäuser'. Mr. Goossens and the orchestra received hearty applause.

Chorus Begins Season

A crowded musical week opened with a concert by the Louisville Chorus of eighty-five voices, under the direction of Frederic Cowles, with Ella Lawrence Gardner as accompanist. The concert was given at the Columbia Auditorium before a large audience which frequently manifested approval.

This is the eleventh season for the organization, which has worked with seriousness and faithfulness of purpose, and has become one of the valued musical assets of the city. The first group of songs represented the lesser known Nativity songs, carols, and traditional Christmas music by Pergolesi, Gaveart, and Praetorius. The second and third groups were given over to music from Beethoven to Nathaniel Dett, whose 'Listen to the Lambs' was repeated.

The Cincinnati Musical Art Trio gave an afternoon concert at the Woman's Club Auditorium on Dec. 2, under the auspices of the music division of the club. The trio is composed of Howard Colf, violinist; Karl Kirksmith, cellist; and Miriam Otto, pianist. The trio played the Schubert Trio in B Flat and Dvorak's 'Dumky' trio, and Mr. Colf played a group of violin solos. The audience applauded heartily. The members of this organization are players with the Cincinnati Symphony Orchestra.

HARVEY PEAKE

Honegger's opera, 'Judith', will be given for the first time in Italy at the San Carlo in Naples during the present season.

MEPHISTO'S MUSINGS

Dear Musical America:

If not sailor, then singer beware! Or if not singer, then maestro, impresario, chairman of the board of directors or whoever it is that goes around nailing up operatic spinning wheels so that they won't run and property doors so they can't be opened when new Marguerites come on the scene.

For—and I am quoting no less an authority than the erudite philosopher and humanist who writes italic headlines for *Heart's International Cosmopolitan*—"when a frank, redheaded prima donna decides to 'tell all', then there's sure to be exciting reading".

But can a frank, redheaded prima donna tell all, in only two installments? I wonder. Given three, Frances Alda might have disclosed who her enemy at the Metropolitan really was. But anyway, apropos of something else entirely, she freely admits in the second and concluding chapter of her Hearstian revelations, that relations between her and Geraldine Farrar "had always been strained, to put it mildly". With equal candor, she confesses that La Geraldine "was not suited to Mimi. She was too brittle".

Passing over the silly notion still held by some of us that Miss Farrar was one of the most appealing of Mimis—since quite possibly we, too, might qualify in the singer's estimation as just a wee bit brittle—the avid reader who turns an eager pair of eyes to the January installment, for a continuation of the redheaded frankness already encountered in the December issue of the magazine, will be enthralled, I am sure, to learn something new about Ganna Walska.

When the depression came, so Mme. Alda quite bravely informs us, she (Alda) saw her securities melting away.

"Otherwise", she continues in the same heroic strain, "I would never have done what I did—undertake to teach Ganna Walska to sing".

Years earlier, it appears, La Ganna had asked La Frances to teach her, and the refusal had been of the point blank order. "But when in 1932", Mme. Alda reveals, "she offered me ten thousand dollars for lessons during six weeks, I yielded".

Yet, for all this, Mme. Alda, who shows her generosity of spirit by the grand things she says about Caruso, Mary Garden, Kirsten Flagstad and several others, has loved life. No one of her acquaintance was ever a bore. Even Toscanini "took it" when she flared up in righteous, redheaded wrath,

though she never could tell why!

She knows, of course, that some one wanted to wreck her career. She even knows who it was. But she is very charitable.

"We singers can be very childish sometimes in our jealousies and resentments. People say it goes with the artistic temperament. Perhaps."

Surely no one could better that. But a lingering doubt remains as to whether Mme. Alda really has told the frank, redheaded "all".

And by the bye, I don't seem to remember that "Overture" to 'La Bohème' that Mme. Alda stood in the wings and listened to, the night of her debut at the Metropolitan.

* * *

With the approach of the Metropolitan Opera season, I find myself wondering, between thoughts of Flagstad, Melchior, Bodanzky, and the particular usher on my aisle, whether Eddie Ziegler would recognize, as his own, some words of his that I recently came across. Perhaps you need to be reminded that the assistant general manager of the opera house, right bower to Eddie Johnson as he was to the more taciturn Gatti, was once a music critic, and an able one. That he knew a thing or two about opera before he took up the executive duties he has filled with distinction for many years is apparent from the following, which appeared in the now defunct New York World on Dec. 31, 1905:

"It (the Metropolitan) is an opera house where nothing but the highest grade of artistic and vocal talent should be displayed. . . . The Metropolitan is not a kindergarten in which the management is asked to instruct the public in liking the sort of opera that it chooses to give. The New York public knows exactly what it wants and is willing to pay for that particular form of opera. It is doubtful if it will be content to pay for what it does not crave, especially as the price it is asked to pay is no bagatelle."

Good stuff, say I, either for a critic or, if we must be up-to-date, an operatic right bower!

* * *

This may be an old story, but several hundred of our fellow creatures, among them one of my imps, roared with laughter when clever George Rasely told it at the luncheon of the Metropolitan Opera Guild the other day. This tenor has the gift of comedy in private life as well as in a role like Wenzel, which he enlivened at the Metropolitan's English production last Spring. He related that he was still so much in the character the day after the first performance of the revival that, when on Broadway and 42nd Street he met one of his friends who has the same trouble as Wenzel, something like the following resulted:

Friend: "S-s-s-a-a-y, th-th-th-at was g-g-g-reat, the way yo-yo-uu d-d-did th-th-at, old man!"

Rasely: "Th-th-thanks old f-f-f-fellow—"

Friend: "N-n-ow d-d-d-on't st-st-art that—you'll have me d-d-doing it too!"

* * *

Whatever its original inspiration, I have sometimes thought that the homely phrase, "You can't beat the Dutch" was particularly apropos to the facility with which some Hollanders of my acquaintance speak languages other than their own. We all know, of course, that as linguists the Dutch are ranked with the Swiss and the old-time Russians. Well, there's a snag in that, as an enterprising American soprano discovered to her amazement and chagrin.

This particular soprano, Emma Redell, sang a concert in The Hague, and according to her American habit, had the manager print a special slip in the program with a brief explanation of the content of each song. These program notes, it appears, were in English. Thinking this sufficient, and conscious that most recitalists in America go to no such bother, she went blithely ahead and precipitated a small tempest.

As a man, the critics rose to chide

of a most readable article in the New York Times Magazine to one wee little error he has made in saying his say in connection with the Gilbert centenary. Perhaps it isn't important, but 'The Golden Legend' isn't a 'serious opera'—not even a comic one—but a cantata; and, so far as I am concerned, a very dull one at that. For this, of course, not Gilbert, but Sullivan shoulders the sole responsibility, as he does in the Sullivan work that really does qualify

SCHERZANDO SKETCHES By George Hager

No. 15



"Very well, Junior, I don't want to be dictatorial about your musical education."

Miss Redell for not providing translations, mixing their praise for other aspects of the recital with indignation at her failure to tell them what it was all about. One of them wrote: "Maybe this is the custom in America, but here we do not like to be put off with a short notice of two or three lines . . . and even in the English language."

So take the tip, any of you singers who are bent and determined on bringing the Netherlands to your feet. You had better polish up your Hollandish, or if we must be highbrow, your Nieder-Deutsch.

* * *

One of those daffy things that happen sometimes in greenrooms was told to me by an imp in San Francisco, where celebrities have been holding forth on the opera stage and where that particular green-room has been the scene of nightly invasions by the lion-hunting public. An elderly lady (we can call her that, as you will see) trailed her feather boa up to Fritz Reiner, who had just finished conducting 'Tristan', and gave him something to think about by remarking:

"I have been keeping your memory alive out here—I am a contemporary of Schumann-Heink."

Reiner not registering much expression—what could he say?—she turned to a lady standing nearby, and asked: "Are you Mrs. Reiner?"

"No, sorry."

"Are you a singer?"

"Yes."

"What's your name?"

"Oh, I'm incognito."

"May I have your autograph?"

"Certainly"—and she wrote "Incog Nito". The lady went away satisfied.

Suggested headline for this story: *New Japanese Singer Arrives on West Coast.* Or write your own.

* * *

As one Gilbertian to another, I think I might call the attention of the author

as "serious opera", the ill-starred 'Ivanhoe'. I have a friend who insists 'Ivanhoe' is good. He is a choleric old Britisher and I wouldn't dispute him for the world. But, getting back to the interesting article in the *Times Magazine*, I can readily forgive a misstep in nomenclature for the sake of a sentence I find in the same article, verging on a *bon mot*. "It was Gilbert", I read, "who saved Sullivan's lost chords."

* * *

I never cease to marvel at the utter lack of humor of some translators, and their ventures into the almost unprintable, in the endeavor to keep a literal hold on things. Of course, the classic is the Corder version of the 'Liebestod' in 'Tristan', which you had better look up for yourself in case you have benightedly missed it. Some people profess to admire it greatly; but others (low brutes, to be sure), indulge in impolite snickers whenever it is mentioned or read. There is that beautiful line in King Marke's soliloquy:

"Why in hell must I bide without hope of a heaven?"

I am wondering what those above-mentioned low-comedy folk will think of one which has just come to my attention—maybe I've been asleep all this time, but I pass it on for what it is worth, even if it is not a discovery.

In the edition of Mozart's Requiem—yes, the Requiem, no less—as adapted from the Latin into English by R. G. Loraine, you will find this delectable passage:

"In thy favored sheep's position
Keep me from the goat's condition
On thy right complete fruition."

Oh, rhyme-schemes, what crimes are committed in thy name! moans your

Mephisto

ORCHESTRAS: Visitors and Local Organizations Crowd the Calendar

THE Boston Symphony's first matinee concert of the season in Manhattan, another visit from the Philadelphians under Stokowski, the inauguration of the New York Women's Symphony season and a benefit concert by the Philadelphia Orchestra and Paul Whiteman's Orchestra, provided the exceptions to the rule of Philharmonic-Symphony concerts under John Barbirolli during the fortnight in New York.

Messiaen Novelty Performed by The Bostonians

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, Nov. 21, afternoon:

Symphony in A Major (K. 201).....Mozart
'Les Ombres Oubliées'.....Messiaen
(First time in New York)
'Don Juan'.....Strauss
Symphony No. 5.....Sibelius

This first concert of the Boston Symphony's Saturday afternoon series in New York proffered a program to be remembered, both as to choice of the music performed and the quality of the performance. As spokesman for the group of Frenchmen known to Parisians as "La Jeune France" (in much the same way as an earlier post-war group was known as "The Six") Olivier Messiaen may claim first attention, though his was by no means the most notable music presented. Born at Avignon in 1908, he represents a more sober musical generation than that which took its cue from Eric Satie.

'The Forgotten Sacrifice' of this concert, otherwise described as a "méditation symphonique" was disclosed as a work of three movements—"The Cross," "The Sin" and "The Eucharist." The first and third were touched with Catholic mysticism, the second was a rather tumultuous embodiment of some violent upheaval of the spirit. There was nothing revolutionary about the work. If the sinful part of it betrayed consciousness of what more radical innovators have been attempting, the remainder was orthodox even to the degree of mildly suggesting the primitive—a little self-consciously so, as if Messiaen were seeking out penitential harmonies by way of redress for the many transgressions committed in music's name!

Structurally well-ordered and agreeable as to melodic content, the work bore the hallmarks of talent, if hardly of genius. Given a superb performance, it justified itself as program material worthy of attention in an age that is not over-run with creative greatness and cannot be expected to live entirely in the musical past.

Worthy of note was the circumstance that three of the composers of the day's list are living figures of our time. The Strauss 'Don Juan' and the Sibelius Fifth Symphony are representative works. The performances given them by Dr. Koussevitzky were of vivid and stirring effect. Yet the most endearing music, and the most beautiful playing, was to be found in the symphony which Mozart wrote when he was eighteen, his prodigy boyhood behind him, the toilsome, fickle years of full productivity in Vienna still before him. In fifteen short minutes, the Salzburg youth said more than some latter-day giants of composition have contrived to say in an hour. With Dr. Koussevitzky, as with Toscanini in the one other performance of recent memory, the andante sang of things ineffable and beyond the tarnish of time.

T.

Stokowski Leads American Novelties—and Brahms

Philadelphia Orchestra, Leopold Stokowski, conductor, Carnegie Hall, Nov. 24, evening:

Fugue in G Minor.....Bach-Stokowski
Symphony No. 2 in D.....Brahms
'Arizona'.....Victor Young
Two American Frescoes: 'The Mississippi';
'Ojibway Battle Dance'.....Bernard Rogers
'Bacchanale' and 'Venusberg' Music from
'Tannhäuser'.....Wagner

In spite of the presence of two native composers on the right-hand side of this



Robert Casadesus, Soloist with the Philharmonic in Two Piano Works

list, it is Brahms who lingers longest in memory by reason of a performance that electrified both the music and the audience. Mr. Stokowski fairly lashed the virtuoso band into intensities of tone and color seldom met with in this sunny score, and while purists may object on certain grounds, there was no gainsaying the power, the sweep, and the piercing beauty of this interpretation. Certainly there was such perfection of playing from the orchestra both as an ensemble and as individuals, as is too rarely heard, even in these days of marvelous symphonic groups.

Because of this, the Bach tended to be forgotten, and the American works paled into greater insignificance than they would have had anyway. Mr. Young, who writes dance tunes, and has been working for the movies, tells his story of the old prospector and his music box glibly enough, with a color palette reminiscent of both Broadway and Wagner. Mr. Rogers, who teaches in Rochester, and has had many works performed there, as well as in other cities, found an idea in his 'Mississippi' (inevitably bound up with memories of 'Das Rheingold' because of its broad progress through one chord, that of C Major in this case), but did not do anything extraordinary with it. The Indian dance was almost too literal for ear-drums' comfort. These works were received politely, but the audience reserved its heartfelt comment for the Brahms and the glowing performance of the Wagner which closed the concert.

Q.

Barbirolli Gives Schubert Novelty

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Hulda Lashanska, soprano. Carnegie Hall, Nov. 22, afternoon:

Symphony No. 2, in B Flat Major.....Schubert
(first time by the society)
Prelude and 'Liebestod' from 'Tristan und Isolde'.....Wagner
Arioso, 'Dank sei dir' (edition of Siegfried Ochs).....Handel
Songs with Orchestra, 'Verborgenheit', 'Er Ist's'.....Wolf
Mme. Lashanska
'Don Quixote'.....Strauss
(solo cello: Joseph Schuster; solo viola: Zoltan Kurthy)

The latter part of this program was repeated from the two concerts immediately preceding. The Schubert, as indicated, was a novelty, and the Wagner excerpts new from this conductor.

It seems incredible that the symphony, 122 years old, should not have been played before in this country, but investigation has yielded no notice of any performance. It is a work of much charm, full of enticing melody (much of it of a folk character) and of the enthusiasm of its eighteen-year-old composer. The Andante is particularly lovely, but the Minuetto a trifle heavy. It was played with care, and was received with enthusiasm.

The Wagner had a somewhat irregular performance, the Prelude being taken at a rather slow pace that made it seem to drag. The 'Liebestod', on the other hand, was very fast in many places, and much of the subsidiary material seemed unnecessarily emphasized.

H.

Four Pianists in Philharmonic-Symphony Pension Fund Concert

The New York Philharmonic-Symphony, John Barbirolli, conductor. Soloists: Mischa Levitzki, Eugene List, Frank Sheridan and Beveridge Webster, pianists. Carnegie Hall, Nov. 23, evening:

Adagio, from Variations on an Original Theme, 'Enigma'.....Elgar
Symphony No. 2 in D.....Brahms
'Eine Kleine Nachtmusik'.....Mozart
Concerto in A Minor.....Bach
Messrs. Levitzki, List, Sheridan and Webster
Prelude to 'Die Meistersinger'.....Wagner

A broad and welcome eclecticism was again evident in this program chosen by Mr. Barbirolli for the special pension fund concert. The number from Elgar's Variations was played in memory of three members of the orchestra, Saul Levman, Victor Lubalin and Max Schlosberg, who died during the past year.

Eclecticism in program-building is a fine thing when it produces harmonious variety and not hectic patchwork. The latter is produced more often than the former, we believe, but in the present instance Mr. Barbirolli devised a very interesting unity in diversity. Brahms and Bach, as the backbone of the design, received very felicitous performances. The symphony Mr. Barbirolli played with a warm regard for its melodic, tuneful content thus avoiding the 'classical' interpretation which used to burden all of the Brahms symphonies before somebody discovered that the composer was really a romantic.

The Bach concerto, which does not get performed very often because it wants too many pianos and too many players of pianos, was given immaculately, somewhat too immaculately it seemed, by the four soloists. Either the desire for perfect ensemble or the wish to avoid out-shining the orchestra led them into a stiff and monocolored reading which subtracted something from the musicality of the work. The concerto, however, is not a concerto in the sense of a show-piece, and of this fact the soloists proved themselves more than cognizant.

The audience filled the hall and was most cordial to Mr. Barbirolli and his guest artists.

R.

Casadesus and Williams Masque at Philharmonic Concert

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Robert Casadesus, pianist. Carnegie Hall, Nov. 26, evening:

Overture in D Minor.....Handel-Elgar
'Job', A Masque for Dancing.....Vaughan Williams
Concertstück.....Weber
Symphonic Variations.....Frank
Mr. Casadesus
Overture to 'Die Meistersinger'.....Wagner

Though 'Job' had been danced in the Stadium by the Denishawns in 1931, this concert afforded a first practical opportunity for appraisal of the music in its own right. In nine scenes, the masque finds its inspiration and motivation in Blake's illustrations for the Book of Job. The music makes use of old dance forms, though, in the hearing, these seem much more a matter of nomenclature than of traditional structure. Vaughan Williams remains the dreamer of the 'London' and 'Pastoral' symphonies, whose tendency is to drift, melodically and harmonically, rather than to come to grips with his material in compact, forceful utterance.

The music has charm of sound and speaks the distinctive and polished craftsman on every page. But it has no challenge to past, present or future; it plods and leaves behind no furloughings of disquietude, saves as the listener may grow restless under its prolixity of statement. Even the scene styled the 'Devil's Dance of Triumph' departs without any real upsurge

ence of dramatic feeling, though the drums are busy enough and the scoring is both full and expert. The more meditative, more sanctimonious sections were the most effective, but they came to sound all very much alike, despite the diversity of the composer's instrumental palette.

Mr. Casadesus played both the Weber and Franck compositions brilliantly, with a glitter of runs in passage-work and with the power to hold his own against the orchestral fortes that Mr. Barbirolli unleashed in climaxes. Both the soloist and the conductor appeared to advantage in a collaboration that was thoroughly right for just the music in hand. Otherwise, there was a richly sonorous performance of Elgar's very full orchestration of the overture which Handel wrote for his anthem, 'In the Lord I Put My Trust', and an energetic and competent, if scarcely electrifying one of the Wagner work. An enthusiastic audience recalled the soloist many times and also showered applause on the conductor.

T.

New York Women's Symphony Opens Season

New York Women's Symphony, Antonia Brico, conductor. Soloist, Laura Dubman, pianist. Carnegie Hall, Dec. 1, evening:

Overture to 'Coriolanus'.....Beethoven
Concerto in B Flat, No. 2.....Beethoven
Miss Dubman
Suite for orchestra.....Irwin Heilner
(first time)
'Rustic Wedding' Symphony.....Goldmark

With its status unchanged from last year, except for the addition of four men to the otherwise entirely feminine per-



Antonia Brico



Laura Dubman

sonnel, this orchestra and Miss Brico again gave evidence of earnestness and devotion in their opening concert. The playing for the most part was capable; Miss Brico's direction remains firm and sober.

More qualities than a twelve-year-old might be expected to possess are apparent in little Miss Dubman's playing, which was the feature of the evening. Sensitive musicality and the ability to mold a plastic line and shape a phrase and to secure a nicety of gradation in tone are assets which should carry her far. Questions of profound interpretative import need not arise here, but there are already evidences of thoughtfulness in approach to these matters. She was roundly applauded, and shared approbation with Miss Brico.

'Described as underlying in young Mr. Heilman's work is a protest against war. The protest and the details of "suffering", "idealism", "tribute", and other phases which make it up are couched in extremely naive, disjointed, and undistinguished terms. The program is too heavy for the work to bear. In Mr. Heilman's fragmentary imaginations there is little trace of his teachers, Rubin Goldmark, Nadia Boulanger, and Roger Sessions, except for the use of the alto flute and oboe d'amore, which one of them is said to favor. The composer was present, and bowed from a box.

Q.

Whiteman Conducts Combined Ensembles in Double Benefit

When Paul Whiteman merged the Philadelphia Orchestra with his own jazz band in the Hippodrome on the evening of Dec. 1, he did not stop with this double ensemble. To please his audience of more than

(Continued on page 15)

Chrennikoff Symphony and American Works Conducted by Stokowski in Philadelphia

Whiteman Leads Combined Orchestras in Program of Novel Music—Youth and Children's Concerts Attract Capacity Audiences

PHILADELPHIA, Dec. 5.

A NEW symphony by Tikhon Chrennikoff, young Soviet Russian composer, was the outstanding feature in the diversity of musical fare offered at the Philadelphia Orchestra concerts during the past fortnight, with Leopold Stokowski conducting a regular subscription series pair, a youth concert and a special children's program; and Paul Whiteman, as guest conductor.

The program, which included the symphony, was conducted by Mr. Stokowski on Nov. 20 and 21:

Entr'acte from 'Khovantchina'... Moussorgsky
Symphony No. 1, Op. 34... Chrennikoff
'Arizona'... Victor Young
'Two American Frescoes'... Bernard Rogers
Overture and 'Venusberg' Music from 'Tannhäuser'... Wagner

Chrennikoff's opus was a "surprise." Performed for the first time in America (and from manuscript) the work was warmly received, this writer being unable to recall any novelty within recent seasons which won a more enthusiastic reception at its initial performances here. In the excellent exposition of the music by the orchestra the merits of the symphony were clearly apparent and one realized that its author is not only a highly talented musician but gifted with imagination and sensitivity as well.

The work is in three movements—Allegro non troppo; Adagio, and Allegro molto. Each of these—in structural design, thematic material and treatment, orchestral fabrication, and instrumentation—afforded convincing evidence of the skill of the composer. However, admirable as are these aspects of the symphony, its significance lies in the emotional and musical values expressed in the composition, these indicating plainly that Chrennikoff is a personality with "something to say." It is all the more remarkable when the age of the composer, given in the program notes "as about twenty-three," is considered.

Many Original Touches

Formally and harmonically the symphony, except for some freedom in key relations, makes no wide deviations from sound practice, and its content shows that Chrennikoff was more concerned with writing good and expressive music than with "originality" in his means, the result being that there are many truly original touches throughout.

Stokowski's reading stressed the orchestral and emotional values of the work, and the orchestra's playing was up to its best standards. Incidentally the symphony was the third new work of its class heard here since the beginning of the current season.

Victor Young's 'Arizona' and Bernard Rogers' 'Two American Frescoes' require no extensive comment. The former, a tone poem depicting some experiences of "an old prospector, with his burro, seeking gold in the desert," etc., proved pleasing in its way, is competently scored, and was well played. The 'American Frescoes'—'The Mississippi' and 'Ojibway Battle Dance'—are descriptive in character. To use Rogers' own words, "Mississippi tries to call up the powerful, unchanging majesty of the river" and is a fairly effective



G. Maillard Kessler

Paul Whiteman, Who Appeared as Guest Conductor of the Philadelphia Orchestra

orchestral piece, which in style and treatment brought forcibly to mind the prelude to Wagner's 'Das Rheingold'.

The Moussorgsky excerpt and the 'Tannhäuser' music were projected in conformity with the ensemble and interpretative standards of the Philadelphia Orchestra. Following the great applause at the Saturday evening concert, Mr. Stokowski, who will not lead the orchestra again in the regular series until April, expatiated at some length on the tone, interpretative flexibility and ensemble excellence of the orchestra, referring to the organization as "unique." He then bade the audience a musical au revoir with an orchestral transcription (supposedly his own) of Chopin's Mazurka in A Minor, in which Saul Caston, first trumpet, and William Kincaid, first flute, manifested their artistry as soloists.

Jazz a la Symphony

The subscription concerts of Nov. 27 and 28 brought Paul Whiteman as guest conductor, his appearance as conductor and his program causing much argument pro and con among Philadelphia Orchestra devotees. However, the type of concert under review, in which Mr. Whiteman led the orchestra combined with his own band, was not altogether a novelty here, for the conductor directed the same sort of thing at Robin Hood Dell and the Academy of Music earlier this year and in 1935. The lengthy bill, which took more than two and a half hours to perform, follows:

'La Bomba'... Ralph Rainger
Arranged by Allan Small
'William Tell (1937 Model)'... Rossini-Berry
Arranged by Russell Case
Waltz from 'Swingtime'... Jerome Kern
Arranged by Adolph Deutsch
'Ebon Chronicle'... William Grant Still
Arranged by the Composer
'Thank You, Mr. Bach'... Van Phillips
Arranged by the Composer
'St. Louis Blues'... W. C. Handy
Arranged by Fred van Eps, Jr.
'All Points West'... Rodgers and Hart
Arranged by Adolph Deutsch
'Scottish' Suite for orchestra and bagpipes
Adolph Deutsch
'Tabloid'... Ferde Grofé
Arranged by the composer
'An Essay on Waltzes'... A. Deutsch
Rhapsody in Blue... George Gershwin
Arranged by Ferde Grofé

A feature of the program lay in the oral program notes by Deems Taylor, whose humorous and pungent comments contributed signally to the entertainment. A perusal of the formidable list given above shows that most of the

items were played in special arrangements, and most of the music was popular in character. 'Ebon Chronicle', one of the "serious" works, had a first-performance, as did 'All Points West', and the Deutch suite. The second of these afforded interest in that the voice was employed for speech, song-speech, recitative, and song, the piece being a musical monologue telling of the thoughts of a train announcer "who never goes anywhere". Caspar Reardon's "hot" harp playing (the adjective is Deems Taylor's) won applause as did several of the singers and instrumentalists of Mr. Whiteman's band. While the program was somewhat anomalous in a regular symphony season, it was apparently enjoyed.

The second of the Concerts for Youth, and the only one this season to be conducted by Mr. Stokowski, attracted a capacity audience to the Academy of Music on Nov. 18. The program:

*'Das Rheingold'... Wagner
*Solitude... Tchaikovsky
Sonata for Two Piccolos, Three Flutes, and One Alto Flute... LaMonaca
*Boris Godunoff... Moussorgsky
'Voyage of the Mayflower'... White
'Ombra mai fu'... Handel
Mary Earp, contralto
Reel... Cowell
'Hungarian' Rhapsody No. 2... Liszt

*Freely transcribed by Leopold Stokowski

The Stokowski transcriptions of the Wagner, Tchaikovsky, and Moussorgsky items as well as the Liszt numbers were discussed in a previous review. All were excellently performed. The sonata, by Joseph LaMonaca, a member of the flute section of the orchestra, was interesting in showing the resources of the flute family, and was laudably performed by William M. Kincaid, first flute. Mr. La Monaca (alto flute) and John A. Fischer and Hans Schlegel, flutes and piccolos alternating. Miss Earp, twenty-two-year-old singer of Bryn Mawr, winner in the Youth Participation contests held in connection with these concerts, gave a commendable rendition of the Handel aria, winning typical Youth audience applause. The Darby High School Chorus, trained by Clyde R. Dengler, also came in for its share, for its work in the rather meretricious composition of Paul White. The Cowell Reel, in the very modern Cowellian idiom, pleased. As usual, Mr. Stokowski was a remarkable master of ceremonies in his handling of the audience. It is doubtful if there is another conductor who can put over a Youth concert as effectively. At this concert, which occurred on the 100th anniversary of the birth of William A. Gilbert, the song group included 'I Am the Monarch of the Sea' from 'Pinafore'; Schubert's Serenade: 'When Johnny Comes Marching Home' and the round 'Frère Jacques'.

Children's Matinee

Mr. Stokowski led a special matinee children's concert for the benefit of the Orchestra Pension Fund, on Nov. 23, hundreds of youngsters being on hand for a program which listed the Russian dance from Stravinsky's 'Petrouchka'; Rimsky-Korsakoff's 'Flight of the Bumble Bee'; three dances from Tchaikovsky's 'Nutcracker' Suite, Hindemith's 'Let's Build a Town'; Barlow's 'The Story of Babar, the Little Elephant'; 'Jingle Bells', and the Prelude to the third act of 'Lohengrin'.

'Stoky', of course, won the confidence of the kids from the outset, so much so that when he brought a raccoon and calf out on the stage, inviting the children up to pet them, the situation became embarrassing, for it seemed the entire downstairs audience was invading the platform. In the Hindemith, a song-action work, the chorus of the Oakmont High School, Laura Schwenk, conductor, and the Action Group of the Miquon School, Adeline Paul, director, took part. A group of dancers from the Philadelphia Ballet participated in the 'Nutcracker' dances. Samuel Barlow's 'Story of Babar' was illustrated with some delightfully funny lantern slides, explained before the music was played.

WILLIAM E. SMITH

LANGE ENSEMBLE IN PHILADELPHIA

Historical Lecture on Music and Program by Iturbi Are Enjoyed

PHILADELPHIA, Dec. 5.—Two of the season's most satisfying events so far took place during the past two weeks in the Academy of Music, both presented by the Philadelphia Forum. On Nov. 19 Madame Olga Samaroff-Stokowski gave the first of three lectures scheduled in the Forum roster, discussing entertainingly 'Modern Music in the Eighteenth Century'. An illustrative program, performed by the Philharmonic-Symphony Chamber Orchestra, Hans Lange conducting, introduced that excellent ensemble to Philadelphia, the numbers comprising a C. P. E. Bach Symphony for strings and cembalo; a Sinfonia of Riegel, a Symphony in E Flat by Stamitz, and Haydn's Symphony No. 48, in C 'Maria Theresa'.

A large audience was on hand to hear José Iturbi on Nov. 30, the program affording him wide scope for artistry. Despite Iturbi's great activity with the baton in recent years, he maintains the standards which won him fame as a pianist, his performance of Mozart's beautiful F Major Sonata being extremely fine. The romantic Schumann Sonata in G Minor was well played, applause winning a Scarlatti sonata as an encore, Iturbi performing this with great delicacy and tonal restraint, aspects of expression in which he is a master. Other composers represented were Schubert, Chopin, Granados and Albeniz.

Appearing under the auspices of the Curtis Institute of Music on Nov. 22, the trio of George Barrère, flute; Carlos Salzedo, harp, and Horace Britt, 'cello, delighted a capacity audience in Casimir Hall. The ensemble was heard in a charming Trio-sonata by Locatelli, a group of pieces by Rameau, and Mr. Salzedo's skillful transcription of Debussy's piano work, 'Children's Corner'. Each artist demonstrated his instrumental mastery in a solo group as well. Mr. Barrère, with piano accompaniment by Mr. Salzedo, played pieces by Fauré and Saint-Saëns. Mr. Britt, with Mr. Salzedo's harp accompaniment, essayed two movements from Boccherini's Sonata in A Major. Handel's 'The Harmonious Blacksmith' and his own 'Six Short Stories in Music' were Mr. Salzedo's solo contributions to the success of the evening.

Music Center Programs

Three interesting programs were presented by the Philadelphia Music Center recently. On Nov. 15 Riva Bercoca, soprano, gave a recital of arias by Cesti, Campra, Gluck, Mozart, Ponchielli, Bizet, Wagner, and Puccini. Paul Erfer was at the piano. A group of old French songs and Lieder by Franz, Brahms, Wolf, and Strauss were sung by Ruth Freiberg, soprano, on Nov. 22. Ruth Josephs was the piano accompanist. Harry Zumoff, violinist, also participated. Music by Scandinavian composers was given on Nov. 29: Quartet in F Sharp Minor, by Louis Glass; Sibelius songs; Grieg's Sonata in F Major, for violin and piano; and movements from Sinding's E Minor Quintet for piano and strings. Participating were the Hans Eisler Quartet—Jacob Stahl and A. Sender, violins; Erwin

(Continued on page 17)

BURGIN CONDUCTS BOSTON SYMPHONY

Concertmaster Gives Kalinnikoff Work—'Mathis der Maler' Is Again Performed

BOSTON, Dec. 5.—Bostonians were once again impressed by the qualities of leadership possessed by the Boston Symphony's concertmaster at the seventh pair of Friday-Saturday concerts on Nov. 27-28, when Richard Burgin left his desk and took over the baton to conduct the following program:

Toccata in C Major for Organ.....Bach
(Orchestrated by Leo Weiner)
Symphony 'Mathis der Maler'....Hindemith
('Matthias the Painter')
Symphony No. 1, in G Minor....Kalinnikoff

On other occasions we have gladly paid tribute to Mr. Burgin as a con-

ductor who perfectly well knew his way around. His associates are never at a loss to understand his beat, which is clean-cut, straightforward, and incisive. To this reviewer, at least, the items of his program seemed particularly unrelated. If, in the first half, Mr. Burgin wished to emphasize the works of contrapuntally-minded Germans of two distinct periods, he succeeded admirably, but the orchestral transcription of the Bach Toccata does it no appreciable service, and the so-called symphony by Hindemith, which Mr. Burgin introduced here in 1934, seemed once more to be a work of slight inspiration but of unmistakable labor.

Fifteen years ago Pierre Monteux gave the first performance in Boston of the Kalinnikoff Symphony No. 1. It had not been heard at these concerts since that time. Basil Sergeivich Kalinnikoff, a fellow-student of Serge Koussevitzky in Moscow, died in 1901, at the age of thirty-six. He was frankly a melodist, and many of his harmonic progressions sound trite to ears of the Twentieth Century, yet he wrote honestly, sincerely, and without pretense. His utterances were not profound, but they made pleasant listening—too pleas-



Richard Burgin

ant, probably, to endure—but interesting in occasional revival. The performance Friday afternoon was above reproach, except for some slight inflexibility manifest, in the Andante commodamente, and won generous applause from the audience.

GRACE MAY STUTSMAN

KRUEGER CONDUCTS MOZART SYMPHONY

Robert Quick Is Soloist in Violin Concerto With Kansas City Men

KANSAS CITY, Dec. 5.—For the third pair of concerts played by the Kansas City Philharmonic Orchestra in the Municipal Auditorium on Nov. 26 and 27, Karl Krueger chose, for the symphony, Mozart's G Minor, and gave this work of lyric beauty a poetic performance, one that embodied qualities of resilience, nuance, restraint. The Bruch G Minor Concerto introduced Robert Quick, concertmaster, as soloist. He won commendation for an authoritative performance, heightened by a sympathetic accompaniment. Mr. Quick is a valuable acquisition to the orchestra. Lois Craft, harpist, was the other assisting artist from the orchestral ranks, playing with genuine virtuosity Ravel's Introduction and Allegro for harp, strings, flute and clarinet. Wolf-Ferrari's ingratiating music, the Overture to his 'The Secret of Suzanne', de Falla's Spanish Dance from 'La Vida Breve', and a brilliant performance of Liszt's 'Les Preludes' completed the list.

'The Firebird' Performed

The highlight of the second pair of concerts in the major series was Stravinsky's 'The Firebird'. This music, which was in the repertoire of the orchestra the second season, is a constant favorite with audiences in this part of the country. For no other modern work has Mr. Krueger had so many requests for repetition. Florence Austral was soloist on this occasion, winning plaudits for arias of Weber and Wagner, 'Ocean, Thou Mighty Monster' and Senta's Ballad from 'The Flying Dutchman'. The Overture to 'The Merry Wives of Windsor', by Nicolai, was followed by Bach's Suite No. 2, in B Minor, for strings and flute, Ernest Guntermann, first flutist of the orchestra, distinguishing himself in solo passages, Delius's Intermezzo, 'The Walk to the Paradise Garden', and Tchaikovsky's Theme and Variations from Suite No. 3, Op. 55, completed the program. Mr. Krueger was recalled many times for his effective readings. Robert Quick, heard for the first time in solo parts of the Tchaikovsky music, was acclaimed.

The first young people's matinee, with a program of compositions by Wagner, Liadoff, Dvorak, Bach, Tchaikovsky, and Dukas, drew more than 7,000 students to the large hall, in the Municipal Auditorium on Nov. 19. Karl Krueger delighted the large juvenile audience with explanatory comment and a program obviously to their liking. Hundreds of young people came from nearby towns in Missouri and Kansas.

BLANCHE LEDERMAN

Igor Gorin Sings in Tucson

TUCSON, ARIZ., Dec. 5.—Igor Gorin, baritone, attracted a large audience for his first recital under the auspices of the Saturday Morning Musicales Club in the Temple of Music and Art on Nov. 19. An opening group of classics, followed by four Schubert songs, five songs sung in impeccable English, and two operatic arias, made up the printed list, to which were added seven encores. The young singer, ably assisted by Arthur Rosenstein at the piano, disclosed a fine voice and an infectious zest.

H. D. C.

VARIED RECITALS ARE HEARD IN BOSTON

Smeterlin and Szigeti Offer Joint Program—Federal Project Active

BOSTON, Dec. 5.—Outstanding among recitals have been a pair by the eminent Polish pianist, Jan Smeterlin. The first was given jointly with Joseph Szigeti, violinist, and was the first program in the series sponsored by the Boston School of Occupational Therapy. For nine years these Boston Morning Musicales have been carried on by a devoted group of women, headed by Mrs. John W. Myers. It seems fitting to acknowledge their contribution, not only to the work of reclaiming the handicapped, but also to the musical life of this city. Mr. Smeterlin on this occasion confirmed earlier favorable impressions, and was acclaimed by the capacity audience. Mr. Szigeti also won applause for himself. Nikita de Magaloff played the piano-forte accompaniments for the violinist.

A few days later, Mr. Smeterlin roused great enthusiasm when he played on all-Chopin program in Symphony Hall before an almost-capacity house, which applauded vociferously and demanded encores.

In Jordan Hall, Mack Harrell, baritone, and Marjorie Fulton, violinist (Mrs. Mack Harrell), gave a joint recital which duplicated their success of last year. In the same hall, Rose Hamlin has also been heard in recital, and for each of these programs the excellent Celius Dougherty provided his polished pianoforte accompaniments.

John Thomas Warner, a young Negro tenor of promise, has been heard in recital in Jordan Hall, his accompanist being Joenell Byrant. It is pleasant to record that this young singer has made strides forward since his recital here a year ago.

In Repertory Hall the Composers' Forum Laboratory, a Federal Music Project, presented Mark Dickey and a program of his works, with Eleanor Steber, soprano, Edmond Boucher, bass, and Justin B. Sandridge, pianist, as soloists. The Forum String Quartet

and the Forum Trio also collaborated on the program.

At its first meeting the Composers' Forum Laboratory presented Walter Helfer and a program of his works. Having outgrown Faelton Hall, the Forum-Laboratory has moved to the more commodious quarters afforded by Repertory Hall. The program for the evening included an 'Appassionata' for violin and piano, a 'Southern' Serenade for string trio, 'Elegiac' Sonata for piano, and a String Quartet in G.

Brahms's 'Requiem' Given

Of more pretentious dimensions were concerts in Jordan Hall on two consecutive evenings, when the Boston Civic Chorus and the Commonwealth Symphony Orchestra combined forces to give the 'German' Requiem by Brahms. Solomon G. Braslavsky conducted, and the soloists were Norma Jean Erdman, soprano, and Harry Newcombe, baritone. Two major choral works have now been presented by these musicians, the Franck 'Beatitudes' and the Brahms Requiem. Of the pair, the Requiem has furnished the more meaty material. Less introspective in character, it seemingly made a greater appeal to the singers themselves, and the performance the first night came off in a creditable manner. The Requiem was prefaced by the 'Tragic' Overture, Op. 81, by Brahms.

One of the most interesting experiments undertaken hereabouts has been that of the Collegium Musicum, sponsored by the Longy School of Music, in Cambridge. These programs are impromptu affairs, at which music of unusual value is performed almost at sight by members of the faculty and a few of the more advanced students. Opportunity is given for questions "from the floor" at the conclusion of the program. Under such expert guidance as that of Elmer Schoettle of the faculty, these sessions, informally conducted, should prove of immense educational value, and should provide excellent entertainment, especially when such an amusing piece as the 'Cries of London', by Orlando Gibbons, is presented.

GRACE MAY STUTSMAN

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



TIBBETT



MENUHIN



MARTINI



FRANTZ



JEPSON



BAMPTON



ANTOINE

MANAGEMENT

Evans & Salter

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CHICAGO, Dec. 5.

Symphony No. 4, in B Flat Op. 60 Beethoven
 Impressions ("From an Artist's Life"), Schelling
 Variations for piano and orchestra
Mr. Schelling
 Suite Varié, for orchestra and piano Schelling

A black and white portrait of a man with dark, wavy hair, wearing a dark suit jacket, a white shirt, and a dark tie. He is looking slightly to his right with a serious expression. The background is dark and textured.

A black and white portrait of a man with dark, wavy hair and a prominent mustache. He is wearing a dark suit jacket over a light-colored shirt and a dark tie. He is looking slightly to the left of the camera with a serious expression. The background is dark and out of focus.

ALBERT GOLDBERG



FACSIMILES OF REVIEWS BY CHICAGO CRITICS

- BY EUGENE STINSON

Her song, her approach, her voice, are still slender and virginal, but she has a many-sidedness of mind that entitles her to spokesmanship. Her tone is light but fine, of glacial color and of an essential gracefulness of phrase which is as much a matter of intelligence as it is of vocalism. She sings well. Her native beauty permeates even her movement. But best of all, her taste, her feeling and her imagination supply a leaven which works within what she sings, gives it life and leaves it something not quite what it was before she approached it.

BY GLENN DILLARD GUNN.

MISS EELLS' RECITAL.

HARRIET EELLS sang many songs at the Studebaker Theater, but it was my misfortune to hear only her final encore. This was drawn from Carpenter's "Gitan-gali" cycle. It is difficult, a test of the vocal resource, the musicianship and the recreative imagination of any artist. Miss Eells sang it beautifully, with a suave and lovely mezzo tone, a sincere address and a scheme of contrasts so artfully contrived that they seemed entirely natural.

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CONCERTS: Return of Favorite Artists Provides Stimulating Fortnight

AMONG those who drew New York audiences to concert halls were the singers Povla Frijs, Alice Tully, Douglas Beattie, Walter Mills, Klara Kwartin and the duetists Brynley and Notley. Moriz Rosenthal returned after a long absence, and other pianists heard were Jan Smeterlin, Eugenia Buxton, Willard MacGregor, Ania Dorfmann and Webster Aitken. Albert Spalding and Erno Valasek represented the violinists' part of the list. In the New Friends of Music series, Florence Easton and the Budapest Quartet, Emanuel Feuermann and the Kolisch Quartet were heard. Robert Elmore gave an organ recital and Marcel Grandjany a flute program.

Povla Frijs Sings Unusual List

Povla Frijs, soprano. Celius Dougherty, accompanist. Town Hall, Nov. 21, evening:

'Bist Du Bei Mir'.....Bach
'Der Schmetterling'; 'Der Tod und das Mädchen'; 'Estarrung'.....Schubert
'Die Drei Zigeuner'.....Liszt
'La Caravane'.....Chausson
'Spleen'.....Fauré
'1904'.....Poulenc
'Les Roses d'Ispahan'.....Fauré
'L'Intruse'.....Fevrier
'Habanera'.....Grovelez
'Die Stadt'.....Trunk
'Du Haut de l'Arbre'.....Büsser
'Rain'.....Fiona McCleary
'Die Unfolgsamen Zicklein'.....Kricka
'Nocturne'.....Marx
'Queen Margaret's Cradle-Song'.....Grieg
'Serenade'.....Fini Henriques
'Et Syn' ('A Vision'); 'Eros'.....Grieg

The great interpretative art of the Danish soprano always draws a particular audi-



Povla Frijs

Mitchell

ence for whom she is almost a cult. They had her repeating songs as early as the second item, 'Der Schmetterling'. All through the lengthy and decidedly unusual program, her rare qualities were in the foreground, lending themselves to such variety and differentiation of color and nuance that each song was a captivatingly framed picture. For this reviewer, the outstanding moments were the Liszt Gypsy song, the grim Chausson exposition of the futility of life, the delicious Poulenc nonsense (which had to be repeated), the exquisite melody of Fauré's 'Roses', and the Fevrier piece celebrating the meeting of the Queen with the stranger, Death.

The children's songs, too (Büsser, Kricka, McCleary), were delightfully tossed off, with that whimsy and archness which belong rightfully high in Mme. Frijs's gamut of characterizations. Of the language groups, the French and Scandinavian texts were the best projected. If there were times, such as in the opening Bach, Schubert's 'Death and the Maiden' and 'Estarrung', the Trunk 'Die Stadt', and the



Florence Easton

Grieg 'Eros', when one wished that certain forceful dramatic presentation and beauty and tone might not exist—or at last not be made conspicuous by the choice of material—Mme. Frijs's stature as an artist was never lessened. She knows how to reveal the inner content of a song as do few singers of today. In the entire range of her program, with the exception of the French folksongs for which she sat the piano, Mr. Dougherty provided superlative accompaniments that added to and supported notably the art of the singer.

Florence Easton in Brahms Program of New Friends of Music

New Friends of Music. Participating artists, Budapest String Quartet; Florence Easton, soprano; Marcel Dick, violinist; Joseph Emonts, 'cellist; Celius Dougherty, accompanist. Town Hall, Nov. 22, afternoon:

Brahms Program
Quintet in F, Op. 88
Budapest String Quartet and Mr. Dick
Songs for voice, viola and piano, Op. 91
'Gestillte Sehnsucht'
'Geistliches Wiegenlied'
Mme. Easton, Mr. Dick, Mr. Dougherty
Songs with piano
'Auf dem See'
'Nicht mehr zu dir zu gehen'
'Während des Regens'
'Es träumte mir'
'Wehe, so willst du mich wieder'
Mme. Easton, Mr. Dougherty
Sextet in G, Op. 36
Budapest String Quartet, Mr. Dick, Mr. Emonts

The "no encore" rule of the New Friends of Music was broken for Mme. Easton, who added Brahms's 'Therese' to her group of songs. The sincerity and fullness of her artistry resulted in interpretations of a rare order. She was deeply immersed in every Lied, and her notably clear diction was one of the gratifying factors of singing that was as admirable in its technical details as it was expressive and successful in the establishment of poetic moods. Both Mr. Dick and Mr. Dougherty gave her artistic collaboration.

The viola was particularly contributive to the appeal of 'Geistliches Wiegenlied,' in which Brahms made free use of the sixteenth century Christmas carol, 'Josef, lieber Josef, mein', which is the basis for the more frequently sung 'Marias Wiegenlied' of Reger. To single out any of the songs seems unfair to others, but the beauty of 'Es träumte mir', as Mme. Easton sang it, is not to be passed over unmentioned.

The Budapest players, ably assisted by Mr. Dick in the quintet, and by Mr. Emonts as well as Mr. Dick in the sextet, brought to these two noble examples of Brahms's chamber music a devotion that was matched by the technical finish of their ensemble. The sextet, written in the composer's young manhood, contains a musical anagram that has marked this work as a souvenir of Brahms's love affair with

Agathe von Siebold. One wonders whether any lingering pang of conscience over the conduct which Brahms himself branded as reprehensible was present when he wrote the quintet in the full plenitude of his genius twenty years later.

Spalding Plays in Carnegie Hall

Albert Spalding, violinist; André Benoist, accompanist. Carnegie Hall, Nov. 30, evening:

Sonata in E.....Handel
Sonata, Op. 30, No. 2.....Beethoven
'El Poema de una Sanluquena'.....Turina
Prelude; Study in Arpeggios.....Spalding
Habanera.....Ravel
Tarentelle.....Szymanowski

Those qualities of good taste, authenticity of performance and fine musicianship, which are the hallmarks of almost any recital by Mr. Spalding, were again in evidence in this, his first appearance of the season. In addition, a program of more than ordinary interest represented the violinist in two of his own compositions.

The Turina poem, a work making no pretentious claims, was facile and pleasant impressionism—adulterated Debussy—yet Mr. Spalding made the most of its grateful melodies, especially in those passages written for muted strings.

The Handel Sonata, with its broad melodies and vigorous craftsmanship, proved a good vehicle for the player's abilities. The



Albert Spalding

Allegro was performed with gusto, and in the Largo the bowing was remarkably steady and sure, and the tone full and flowing. In the Adagio cantabile of the Beethoven Sonata it was all the more surprising to hear passages, particularly those played pianissimo, that were shaky and uncertain in character. These faults, however, were not long in evidence and both Mr. Spalding and Mr. Benoist completed the last two sections without further mishap.

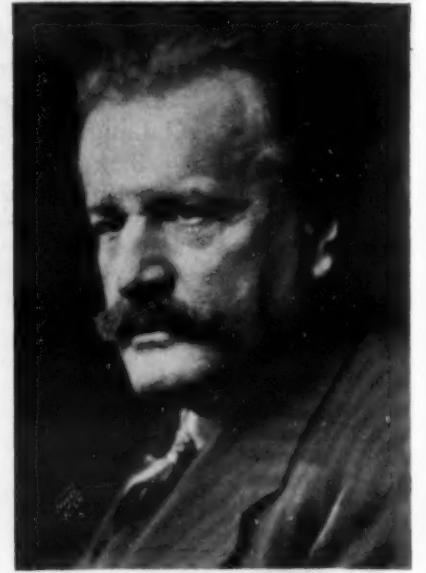
Two of the violinist's own works, Prelude, sub-titled 'Wind in the Pines,' and Study, 'Dragon-Fly,' were well received. The last-named had to be repeated. A large audience warmly demanded and was generously granted a Bourée and Sarabande by Bach, Chopin's Waltz in D Minor, and several other encores.

Moriz Rosenthal Returns in Recital

Moriz Rosenthal, pianist. Town Hall, Nov. 29, evening:

Sonata, Op. 111 in C Minor.....Beethoven
Five Preludes
Ballade in F Minor
Three Mazurkas
Valse in C Sharp Minor.....Chopin
Chant Polonais.....Chopin-Liszt
Variations on an Original Theme.....Rosenthal
(First time in America)
Two Intermezzi in A Flat and C.....Brahms
'Soirées de Vienne'.....Schubert-Liszt
Tarentella.....Liszt

One of the pianists among pianists during the last half century to keep his name and magnificent art alive as well as the



Moriz Rosenthal

Fayer

traditions of another day, Moriz Rosenthal returned to America after a seven seasons' absence to give, in his seventy-fourth year, a recital marked by pianism touched in little wise by the years.

It is rare today to hear Chopin performed as this artist performs it, with the poetry, melancholy and exquisite coloring that was the composer's will to posterity. But Mr. Rosenthal's touch did not vitiate these works or ever descend to slight sentimentality; there was the strength of finely-tempered fingering and in the Mazurkas a rare understanding of subtle rhythms and sprightly melodies.

In his performance of Beethoven's Sonata Op. 111, which was substituted for the originally programmed Op. 101, the pianist seemed at the outset a trifle stiff-fingered, nor did he apply himself to the opening phrases with quite the same amount of strength that a younger man might have employed; but his exposition of the work as a whole, and especially of the Arietta con variazioni, was only attainable by one who had long established an intimacy with the meaning of Beethoven.

His own Variations, a work of pleasing melodic content, were sufficiently contrasted in rhythm and color and brilliantly embroidered, to afford full scope to his technical virtuosity. The Brahms Intermezzi left nothing to be desired, either by way of interpretation or execution and Liszt's brilliant arrangement of Schubert's waltz melodies and the same composer's 'Tarentella', tossed off in the grand manner, yet without ostentatious display, were the closing tributes of the pupil to a revered master.

Piano Program by Eugenia Buxton

Eugenia Buxton, pianist. Town Hall, Nov. 22, afternoon:

Chorale, 'Jesu, Joy of Man's Desiring'
Bach-Hess
Adagio.....Bach-Busoni
Sonata in D Major.....Haydn
Etudes Symphoniques.....Schumann
Prelude in A Minor.....Debussy
'Jeux d'eau'.....Ravel
Marche, Op. 33.....Prokofiev
Prelude, 'Venezia'.....Palmgren
From 'The Baby's Family': 'The Little Brunette', 'The Little Poor Doll', 'The Little Clown'.....Villa-Lobos
Three Etudes: C Minor, Op. 25, No. 12; A Flat (posth.); F Major, Op. 10, No. 8
Chopin
'Man lebt nur einmal'.....Strauss-Tausig

Miss Buxton, whose first recital here last season stood out as that of one of the most generously endowed of the newcomers in the piano ranks, succeeded on this, her second appearance, is not only confirming but deepening the favorable impression made at her debut. It was again demonstrated that she possesses the gift of imagination in noteworthy measure, and also that she has an unusually pronounced feeling for the significant shaping of the phrase line. And again the warmth and velvety

(Continued on page 26)

ORCHESTRAS IN NEW YORK



Wide World

Jascha Heifetz Rehearsing the Sibelius Concerto with John Barbirolli and the Philharmonic-Symphony

as this represented for an earlier day a true case of a concerto against, rather than for, the violin.

Today, the slow movement, with its somewhat sentimental melody, is the one that prompts mild questionings. Mr. Heifetz, who met the staggering difficulties of the first and last movements with the most unruffled poise, judiciously refrained from any personal toying with this melody. If anything, he hurried it a little and thereby minimized the danger of too lush a contrast with the rougher fervors of the other movements. His achievement of the

octave phrases of the fire allegro and of the whistle-like passage that races, a mere ghost of tone, above the rhythmic stampings of the finale, possessed something of the eerie that bespoke imagination as much as it did technical prowess of the most brilliant and assured order.

Demonstration followed demonstration at the conclusion of the performance. Mr. Barbirolli shared in the successive waves of approbation and justly so, for although Mr. Heifetz remained on a plane of his own, the orchestral collaboration was an able one. The most completely successful playing by the ensemble was, however, in the early Schubert symphony, which was repeated from an earlier program by request and which would appear to be particularly dear to the conductor's heart.

Otherwise the concert was not a particularly happy one, there being little to commend in the Weiner orchestration of the variations which Liszt elaborated on a theme by Bach, a thoroughly vulgar sounding work; and a good deal of exaggeration and straining after effect in the 'Fliegende Holländer' music.

Mozart "First Time" for Philharmonic

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Robert Casadesus, pianist. Carnegie Hall, Nov. 29, afternoon:

Symphony in B Flat, No. 33.....Mozart
(First time by the society)

Concertstück for Piano and Orchestra

Mr. Casadesus Weber

Symphonic Variations for Piano and Orchestra

Mr. Casadesus Franck

Symphony No. 5, in E Minor...Tchaikovsky

Mr. Casadesus duplicated the fine impression made earlier in the week in the same works, and was given excellent support by Mr. Barbirolli. The Mozart Symphony was an agreeable quasi novelty, and was played with considerable charm, as well as technical felicity. The Tchaikovsky, always a popular work on New York programs, displayed Mr. Barbirolli at his best. He kept the orchestra well in leash, and built his climaxes carefully. If there was an occasional emphasis of unimportant detail, the performance as a whole was musicianly and satisfactory.

Students Concerto Series Begins at Juilliard Graduate School

The series of Juilliard students' concerto concerts began on Nov. 21, both soloists and conductors being members of the student body. The program began with the Overture to 'Don Giovanni' conducted by Max Weinstein, following which Beethoven's 'Emperor' Concerto for piano was given with Alberta Masiella as soloist

(Continued on page 33)

ROBERT ELMORE

Organist

ACCLAIMED IN NEW YORK RECITAL

Carnegie Hall, Dec. 2, 1936

The critics said:

"... The organist made it clear in the Bach works that he has solidly grounded technique and that he is a musician of feeling and perception. . . . The Allegro of Bach's Trio in C minor was set forth with joyousness and lift. The choral, 'Christ lag in Todesbanden' had poignancy. The Passacaglia was played with rectitude of line. . . . The major test of an organist is his conception of Bach; Mr. Elmore passed that test competently."

Times, December 3, 1936



© Bachrach

"... Mr. Elmore proved himself a highly accomplished musician. His technique both manual and pedal is of the first order and his registration in the Bach works, while aiming at variety of color, was always in good taste. Both the virtuoso aspects of the master's art, as expressed in the B major fugue and in the B minor toccata and fugue, given as an encore, as well as his more introspective side, as revealed in the chorale and trio and monumental pages of the passacaglia, were justly comprehended and revealed. Effective playing, too, was vouchsafed in Gigout's atmospheric Spanish Rhapsody."

Herald-Tribune, December 3, 1936

"To the season's handful of organ recitals in the concert auditoriums was added last night a program by Robert Elmore that held the interest and earned the applause of a good-sized audience in Carnegie Hall. . . . Bach's Prelude and Fugue in D Major in its original form served to demonstrate at the outset the organist's command of the contrapuntal style, as did the Passacaglia at the conclusion of the first group. . . . A choral, 'Christ lag in Todesbanden,' provided the intended contrast in a performance sympathetically and skillfully contrived. . . . Nordio's 'Musette,' listed on the program as new, and the Kramer 'Eklog' were grateful examples of the manner in which contemporary music can be adapted to the console . . . his playing was always musicianly. . . ."

Sun, December 3, 1936

"With none other than Pietro Yon, the distinguished organist, as collaborating pianist in one number on the program, Robert Elmore, a talented young organist, gave his first local recital. . . . They appeared together in the latter's own 'Concerto Gregoriano,' which is modern in treatment, for all the Gregorian modal devices harmonically employed. . . . Mr. Elmore showed more than enough skill to handle the many technical difficulties with which his program bristled. He played Bach with a sure sense of repose and an ability to marshal and control large sonorities. Besides these qualities, he exhibited a deep feeling for the profounder aspects of Bach's music."

World-Telegram, December 3, 1936

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Criticism or Description — Practical Aspects of Goebbels's New Dictum

AS newspapers have informed their readers here and abroad, there is to be no more music criticism, or art criticism of any kind, in Germany. In the place of criticism will be description. If writers on art topics must have opinions, let them write books—subject of course to censorship. The morning and evening papers must get along without evaluations of symphonies, paintings, statues, books, plays, performances and performers—in a word, all art and all artists—since past criticism has resulted in the printing of views contrary to an ideology whereby art, too, must serve the purposes of the totalitarian state. This is the dictum of Propaganda Director Goebbels and there is no reason to doubt that it will be enforced, so far as the German press is concerned.

But what of the individual German? Is he, too, to express no opinions on the music he hears? Is no piano teacher to point out to his pupil the virtues and the faults of the playing of a recitalist? Is no composer to be permitted to console another with his sympathetic opinion that a conductor or his ensemble was responsible for the failure of a badly-played work? Will it become a serious offense for an admirer of Moussorgsky to say what he thinks of Rimsky-Korsakoff's editing of 'Boris Godounoff', when the question is put squarely up to him at a dinner party? Granted that many things still can be done to make talking about art as unprofitable as talking about politics, it scarcely is to be expected that the governmental ban on press opinion will be extended so as to apply to the private opinion of individuals.

Yet the one obviously is just as much criticism as the other. The spoken word and the written

word are basically one and the same thing. Every alert and intelligent listener at any musical event is a critic. What he or she says to a neighbor constitutes criticism. But just as there is spoken criticism and printed criticism, there is amateur criticism and professional criticism. Professional criticism, good, bad or indifferent, carries with it certain responsibilities and obligations from which the amateur critic is blissfully free. With the latter, there need be no worry about satisfying an employer, avoiding libel suits, maintaining the respect of readers and making good on a job. Every newspaper critic comes to know that if he printed, as his own, the reckless statements he hears all about him, his services would not be long in demand. He can make mistakes; he can be biased on some subjects; he can be lacking in wisdom or background and perhaps still hold his post. But he can't run wild, as can the private critic with no responsibilities, no obligations, no anchor.

AS for the distinction between criticism and description, it can be as wide or as narrow as desired, according to a definition of the terms. In a sense, all criticism is description. In music, as in other arts, it is difficult to conceive of any really valid description without some criticism. Presumably, description is something of facts, not opinions. But where fact ends and opinion begins is, in music, beyond determining. Take so simple a detail as correct intonation. Whether a violinist or a singer is sharp, flat or squarely on pitch is, in theory, simple fact. So it would be, if listeners were a species of mechanical device scientifically recording vibrations. But mere human beings can disagree about deviations from pitch as they can disagree about questions of interpretation. Who, provably, is right, who, provably, wrong? Obviously, so far as criticism, public or private, is concerned, the fact becomes opinion. About all that can be asked of a given reviewer is that he state what, to him, is fact, even though it is not fact to another. From this, it is only a step to a some detail of tempo—obviously too fast to one ear though precisely right to another; and so, step by step, to more remote considerations which likewise may be fact to one and mere opinion to another.

Description, as well as criticism, has to be built on such premises. There can be, of course, some such bald statement as one which would merely point out that a given symphony has four movements. That, surely, is nothing but description. But any reference to the spirit of these movements—one "lively", another "grave", or "sorrowful" or "energetic"—is open to immediate attack as opinion, hence criticism. Good reason exists to believe that criticism today is quite generally more descriptive and less dogmatic and pontifical than often has been true of criticism in the past. The conception of criticism as a mirror, which reflects for the reader the salient qualities of a work performed or of the manner of performance, is primarily a conception of criticism as a form of description. But the mirror is, of necessity, an intensifying one, reflecting essentials and eliminating non-essentials. This cannot be achieved except by those mental processes, fundamental to criticism, whereby opinion becomes fact in the conviction of the reviewer. All of this has nothing to do with the competence of the individual critic, be he professional or amateur. There are mirrors that distort, even mirrors that flatter. Should we, then, do away with mirrors?

Someone ought to pass on to America at large the wise sayings of the bright young men who write about music for the metropolitan dailies. For instance, the *Sun's* reviewer remarked of 'Job', the protracted work by Vaughan Williams in which one section is called 'The Devil's Dance of Triumph', that it was very clear that Job was a man of patience and that beyond all doubt the devil is a sissy. At about the same time, the *Post's* commentator, after recording his personal reactions to the Theatre Guild's play about Wagner, 'Prelude to Exile', added that whether it was or was not historically correct was something only God and Ernest Newman could decide.

Personalities



Wide World
Rosa Ponselle with Her Fiancé, Carlo A. Jackson, Eldest Son of Mayor Howard W. Jackson of Baltimore. The Opera Singer's Engagement Was Announced Recently by Her Sister, Carmela Ponselle

Strauss—The gold medal of the Royal Philharmonic Society of London has been bestowed upon Richard Strauss in honor of his recent guest appearances there.

Roswaenge—The king of Denmark recently created Helge Roswaenge of the Berlin Staatsoper, Royal Danish Kammersanger.

Barbirolli—"The more simple the technique, the better." John Barbirolli, guest conductor of the Philharmonic-Symphony, said recently. "One does not conduct for the audience behind one but for the players in front of one!"

Desormières—Jacques Rouché has engaged Roger Desormières as conductor for the Paris Opéra-Comique.

Sevitzky—The government of the Republic of Colombia has bestowed upon Fabien Sevitzky the Orden de Boyaca in recognition of his efforts in the cause of Colombian music in this country.

Prokofieff—During a recent visit to Russia, Serge Prokofieff was commissioned to compose music in honor of the centenary of the death of the poet Pushkin. Among the commissions were music for a film on the poet's tale, 'The Queen of Spades', which both Halévy and Tchaikovsky used for operatic settings, and incidental music for plays on both 'Eugene Onegin' and 'Boris Godounoff'.

Cadman—On the eve of Election Day, Charles Wakefield Cadman, composer, and his concert party narrowly escaped being frozen in a Minnesota blizzard when their car stalled in a drift, many miles from any settlement. Fortunately a farmer with a sleigh happened by, took them in tow and gave them shelter until morning.

Samazeuilh—An article recently appeared in *Le Mercure de France* by Gustave Samazeuilh entitled 'Racine et la Musique', which deals in a highly interesting way with the connection of the author of 'Phèdre', 'Esther', and 'Athalie' with music.

Wolff—The French conductor, Albert Wolff, who was in charge of the French repertoire at the Metropolitan about fifteen years ago, has been filling guest engagements at the Théâtre de la Monnaie, Brussels, where he is conducting special performances of 'Pelléas et Mélisande'.

Crowded Calendar for Philadelphia

(Continued from page 11)

Groer, viola, and H. Gordon, violoncello—Nadia Golomshtock, soprano; Paul Erfer, Martha Goldberg, and Maurice B. Katz, pianists; and Blume Goldberg, violinist.

Hans Barth gave a recital of harpsichord and piano music in Presser Recital Hall on Nov. 17, under the sponsorship of the Hyperion School of Musical Art. The group for harpsichord comprised Scarlatti's Sonata in G and works of Gossec and Mozart, and the piano numbers included Schumann's Theme and Variations, Op. 1, Mr. Barth's Sonata, Op. 14, and MacDowell's Virtuoso Etudes, Op. 46.

Continuing a series of successful lecture-recitals, Guy Marriner, pianist, and associate director in charge of music at the Franklin Institute, discussed Wagner's 'Die Walküre' on Nov. 22 and 29, using piano and records for illustrative purposes.

Arvida Valdane, soprano, with Nicholas Douty at the piano, gave a recital in Ethical Culture Society Auditorium on Nov. 20, offering works of Scarlatti, Beethoven, Korngold, Cimarosa, Sibelius, Douty, and several others.

Pietro Yon demonstrated his skill at a concert associated with the dedication of a new organ in St. Peter's Church here on Nov. 15, playing numbers by Pagella, Bach, Karg-Elert, Redmond, Guilmant, and works of his own. The concert also offered the choir of St. Peter's, Leopold Syre, director, in Mr. Yon's 'Jesum Christum Regem' and 'Panis Angelicus', with Karl Schlegel, baritone, formerly of the Metropolitan Opera Company, as soloist. Mr. Syre was also represented by choral works. Jacob Stahl, violinist, was participating soloist.

Organ Music Played

Organ music comprising pieces of Cruger, Bach, Brahms, Karg-Elert, Schumann, and others served to show the executive and expressive capacities of Rollo Maitland in Tabernacle Presbyterian Church on Nov. 24. Dr. Maitland also displayed his talent for improvisation by an extensive fantasy on familiar hymn tunes. On the same evening Leroy Anspach, pianist, was soloist with the Roxborough Symphony, Leonard DeMaria directing. Mr. Anspach played a movement from MacDowell's D Minor Concerto with orchestra, and a solo group. Orchestral items included Bach's 'Herzlich tut mich verlangen' (transcribed by Lucien Cailliet, clarinetist in the Philadelphia Orchestra) and works of Mendelssohn, Wagner, and Lehar.

Nora Gayl, soprano, assisted by Maurice B. Katz, was heard in a program which featured Sir Landon Ronald's 'Four Song Offerings' (settings of poems by Tagore) on Nov. 18 in the Ethical Culture Society Auditorium.

Virginia Lewis, soprano, with William L. King at the piano, pleased a large audience in the New Century Auditorium on Nov. 24.

Teresa Perazzoli, talented seventeen-year-old pianist, was heard in recital in the auditorium of the Zeckwer-Hahn Philadelphia Musical Academy on Nov. 29, her program listing Beethoven's 'Pathétique' Sonata, works of Bach, Chopin, and Debussy, and Beethoven's Concerto in C Minor (No. 3). The piano reduction of the orchestral score in the latter was performed by Joseph Allard.

W. E. S.

What They Read Twenty Years Ago

MUSICAL AMERICA for December, 1916



Four Luminaries of Opening Weeks in Chicago Opera Season of 1916: Amelita Galli-Curci as Lucia; Geraldine Farrar as the Goose Girl in 'Königskinder'; Lucien Muratore as Canio and Charles Dalmorès as Julien in 'Louise'

More So Now Than Then

That most illustrious of English music critics, Ernest Newman, has reached an opinion that a good deal of the aggressively "Russian" music that now charms by its novelty will become rather tiresome after a few years' repetition of it.

1916

"I Say Nothing! My Lips Are Sealed!"

When war first broke out, an effort was made in England to have all music by German composers banned. But when the first threats were made, the Germans made an amusing retort by

saying: "We would like to retaliate, but there isn't any English music to put under the ban".

1916

Worth While?

(Headline) Resurrects Gade's C Minor Symphony. Strinsky Places Uninteresting Work on Philharmonic Program. Elman Soloist. (The program also included 'Les Preludes', by Liszt; the Bruch G Minor Violin Concerto; and a suite from Delibes's 'Sylvia'.)

1916

An American Premiere

Gustav Mahler's 'Das Lied von der Erde' was given its first performance

in America by the Philadelphia Orchestra under Leopold Stokowski at the Academy of Music (Philadelphia) on Friday afternoon, Dec. 14. The soloists were Tilly Koenen and Johannes Sembach.

1916

Herty! Terty!

Paderewski was recalled many times, and at the close of the program it was noticeable that he was out of sorts. He interrupted one of his encores to rise and say: "I must respectfully ask you to close the doors. Anyone can hear piano playing from the street!"

PROJECT GROUP GIVES SIBELIUS SYMPHONY

Sokoloff Conducts Civic Orchestra—Several Soloists Heard Under Folgmann and Leman

PHILADELPHIA, Dec. 5.—Nikolai Sokoloff, national head of the WPA Federal Music Project, scored as guest conductor of the Civic Symphony, major unit of the Philadelphia project, in Irvine Auditorium, University of Pennsylvania, on Nov. 22. Dr. Sokoloff was greeted by a large audience, and his program, featuring Sibelius's First Symphony, was warmly received. Among other items was a minuet from a Small Suite for Solo Instruments by Heinz Roemheld, American composer. All were well played, the orchestra revealing its best qualities under the visitor's leadership.

On Nov. 25 Emil Folgmann directed an all-French list in Mitten Hall, Temple University, with Joseph Amato, local tenor, as soloist. Dr. Folgmann also led the orchestra at Irvine Auditorium on Nov. 29, with Abram Karol assisting the ensemble as violin soloist. Previous programs, under Dr. Folg-

mann and J. W. F. Leman, have had as soloists Philip Frank, violinist; Dorothy Bacon, contralto; Jacob Gorodetzky, violinist; Dorothy Schoenfeld, soprano; and Kay Rickert, violinist.

PHILADELPHIA HEARS WOLF-FERRARI CANTATA

Choral Society Presents 'La Vita Nuova', First Given in This Country Thirty Years Ago

PHILADELPHIA, Dec. 5.—Wolf-Ferrari's secular cantata 'La Vita Nuova' was the feature of this season's first concert of the Choral Society of Philadelphia given in Drexel Institute Auditorium on Nov. 23 under the direction of Henry Gordon Thunder. Given with accompaniment of piano and organ, played respectively by Myrtle C. Eaver and William Sylvano Thunder, the work enlisted the boys' choir from St. Clement's Church, as well as the members of the society. The important baritone solo part was admirably sung by Edward Rhein, and the relatively small part for soprano, by E. Marie Townsend. The work is a musical setting of

a text of Dante, and affords many fine passages, although for its most effective projection an orchestra is imperative. It was first given in this country by the society some thirty years ago under Dr. Thunder's direction, and as far as is known the organization holds the honors for a second American performance on this occasion. Other numbers sung by the society included the opening chorus of Bach's 'Christmas Oratorio', Verdi's 'Stabat Mater', and Dr. Thunder's setting of the Lord's Prayer. The boys' choir was heard in Gounod's 'Ave Maria'. Mrs. Townsend, accompanied by Miss Eaver, sang two Sibelius songs.

Mendelssohn's 'Elijah' was given in complete form at two sessions in the First Baptist Church on Nov. 22 and 29. Walter Baker, organist and choir-master of the church, directed. Soloists were Lester Englander, Wilmer Williams, Horace Herbert, Elsie MacFarlane, Barbara Thorne, and Charlotte Ridley. Bach's Advent cantata 'Sleepers Wake' was given under the direction of Ralph Kinder in Holy Trinity Church on Nov. 29, the soloists being Mary B. Jackson, Virginia Kendrick, George Lapham, and Robert Killough.

W. E. S.

BALTIMORE FORCES IN FULL SCHEDULE

**Concerts for Adults and Young
People Listed—Heifetz
Heard as Soloist**

BALTIMORE, Dec. 5.—Plans for the Baltimore Symphony were completed at a recent conference between Frederick R. Huber, municipal director of music, and the conductor, Ernest Schelling. The season's schedule will include ten concerts, five for adults and five for young people. The dates for the adult concerts are Dec. 20, Jan. 17, Feb. 7 and 28 and March 21. The concerts for young people will be given on Saturday mornings, Jan. 9 and 30, Feb. 6 and 27, and March 20. Conductor Schelling announces the presentation of Gustave Strube's Symphonic Fantasia, 'America' for its premiere, as a tribute to the first conductor of the Baltimore Symphony Orchestra, and will also include a symphony of Paderewski and the Bach triple piano concerto, in which the conductor will appear as one of the soloists.

Jascha Heifetz, as soloist with the National Symphony Orchestra, Hans Kindler conducting, at the Lyric Theatre on Nov. 24, moved the large audience to deep emotional response with his superlative playing of the Brahms violin concerto. Dr. Kindler supplied sympathetic support with the orchestra. The program afforded further interest in the reading of the excerpts from Purcell's 'Dido and Aeneas', and the Sibelius Symphony No. 1. The rich melodic substance of the symphony, and the energetic thematic development, gave the conductor opportunity for demonstrating the dramatic effectiveness of the orchestra. Enthusiastic applause marked the approval of the audience.

FRANZ C. BORNSCHEIN

Lucienne Radisse, 'Cellist, On Eighth American Tour

**French Artist Will Also Make a Study
of Our Music Schools**

Lucienne Radisse, French 'cellist now touring America, who has earned the nickname, "The Flying 'Cellist", is a graduate of the Paris Conservatoire



Lucienne Radisse, Who Has Earned the Nickname of 'The Flying 'Cellist'

where she took honors in 'cello, piano and violin, majoring in 'cello. Mme. Radisse is literally making a flying tour of the country, since she travels everywhere by plane. This is her eighth visit to the United States.

She will go to the Pacific Coast, down to New Orleans, then to Texas, Cuba, Haiti and Jamaica and she will be back to appear as guest artist with the Metropolitan Opera at a Sunday night concert in the Spring. She will then return to France for a tour, and to

Greece, China, Japan and the East Indies—always by plane. While in the United States, she is under instruction from the French government to make a study of American music schools and Universities, with the idea of improving their own.

BOSTON SYMPHONY GIVES FIRST BROOKLYN CONCERT

**Mozart and Franck Symphonies and
Stravinsky Suite Are Played—
Ballet Russe Enjoyed**

BROOKLYN, N. Y., Dec. 5.—Social, civic, and musical circles made picturesque the season's opening Boston Symphony concert at the Academy, on Nov. 20. Serge Koussevitzky's program presented Mozart's A Major and Franck's D Minor symphonies, with Stravinsky's 'Le Baiser de la Fée' suite as the neutralizing novelty. The orchestra played with great tonal beauty and technical perfection. Especially significant was the elucidation of form and content in the Franck music.

The Ballet Russe, second of the Institute course series, taxed the Academy Opera House to capacity on Nov. 18. Outstanding offerings were de Falla's 'The Three Corners Hat' and the 'Lac des Cygnes' choreography, with Tchaikovsky's music. The whole presentation aroused admiration and enthusiasm.

F. D.

Richard Crooks Sings for Musicians Club

Richard Crooks, tenor of the Metropolitan Opera, was soloist at a meeting of the Musicians Club in New York on the evening of Nov. 17. Mr. Crooks offered operatic arias and songs by Bach and Stradella. Emma Otero, coloratura soprano, and the La Forge Ensemble gave 'Care Compagne' from 'La Sonnambula' and the ensemble under Mr. La Forge's baton was heard in works by Palestrina and Purcell.

TORONTO SYMPHONY PLAYS BLOCH WORK

**'Schelomo' Conducted by Ernest
MacMillan, with Salmond
Heard as Soloist**

TORONTO, Dec. 5.—Bloch's Hebrew rhapsody, 'Schelomo', for 'cello and orchestra, was the feature of the third concert of the Toronto Symphony in Massey Hall on Nov. 17. Felix Salmond, 'cellist, was the guest soloist. This was the first playing of the Bloch music in Toronto, and a capacity audience filled the hall. The tragedy and exotic glamour of Hebraic splendor under King Solomon were re-created in music, sensuous, dramatic and arresting in cumulative climaxes. Throughout the changing and rhapsodic moods, Mr. Salmond's 'cello sang with poetic and emotional clarity. The performance was given prolonged acclaim by the audience; the conductor, Sir Ernest MacMillan, and the orchestra sharing with the soloist in an unprecedented demonstration. The program also included a very happy reading of Beethoven's Symphony No. 4 in B Flat, the Overture to Weber's 'Euryanthe', played with delicate precision, and 'Rapsodie Espagnole', by Ravel.

Melchior in Recital

Lauritz Melchior, tenor, of the Metropolitan Opera, sang in Eaton Auditorium on Nov. 26. His program included Scandinavian songs by Grieg, Heise, and Jordan; Lieder by Brahms and R. Strauss; a group of contemporary English songs by Hageman and La Forge; and three operatic selections. Kurt Ruhrseitz was an able accompanist.

A recital of more than local interest was that of Bettina Vegara, violinist, in Eaton Auditorium on Nov. 12. Miss Vegara has recently returned to Toronto from Europe, where she has been studying with Oscar Studer of Geneva, and in Paris with Georges Enesco. Her program included the Sonata in B Minor by Bach, Sonata in D Minor, No. 3, by Brahms, Concerto in D, by Mozart and works by Fauré, Debussy, and Ravel. Miss Vegara's playing, which was marked by mature and disciplined technique, impressed the large audience with its sincerity and dramatic brilliance. Weldon Kilburn supplied discriminating accompaniment.

ROBERT H. ROBERTS

Jules Falk Leaves for European Tour

Jules Falk, concert violinist and director of Music at the Steel Pier at Atlantic City, sailed on the Normandie from New York on Nov. 25. In a tour embracing the important cities of the continent, including Paris, Monte Carlo, Nice, Vienna, and London, and a short sojourn on the Riviera, Mr. Falk will return to the States after visiting many musical centres in quest of younger American singers for appearances with the Steel Pier Grand Opera Company, of which he is the artistic director.

Uday Shan-Kar Will Return to America

Uday Shan-Kar, well known exponent of the Hindu dance, will return to America in January after an absence of several years. Accompanied by a ballet troupe of sixteen Hindu dancers and musicians, he will appear at the Majestic Theatre for five performances on Jan. 10, 14, and 17. He will offer a new repertoire of religious, folk, and love dance-dramas.

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TOSCANINI REVISITS VIENNA AS CONDUCTOR

Leads Philharmonic and Chorus in a Performance of 'Missa Solemnis' and Presents the 'Liebeslieder'—Discusses Plans for Coming Performance of Mozart Opera

By DR. PAUL STEFAN

VIENNA, Dec. 1.

MUSICAL life here is again striking a lively beat. Bruno Walter has returned, Knappertsbusch is conducting frequently at the Opera and de Sabata has conducted a Philharmonic concert. We heard Lauri-Volpi, who presented a distinctive recital, singing also several duets with the young, highly-gifted Daisy Halban-Kurz, the daughter of Selma Kurz. Efrem Zimbalist, who came to Vienna for the first time, played Mendelssohn's Concerto in grand style; the pianist Brailowsky scored a triumph one evening with orchestra. We were delighted with the playing of the cembalon by Lucille Wallace; and we heard in opera, as well as in the concert hall, Joel Berglund, a Swedish baritone with a powerful voice, highly versed in singing and acting, who is to divide his time next season between Stockholm (where he is now engaged), Vienna, and the Metropolitan.

Above all, Toscanini is back in Vienna. His arrival took place almost unnoticed, and yet things have assumed a different air in musical Vienna with him among us for a stay of about two weeks. It is no commonplace circumstance that this great man revisits our city time and again, and we know how much we are envied on this account. One would like to see him keep on coming back always; and one would be happy if not only the beginning of the season were under his auspices, but if the Toscanini period were repeated at least in the spring.

Conducts Three Concerts

Toscanini is conducting this time three concerts (or six, including the public dress-rehearsals). Two of the concerts are subscription concerts of the Philharmonic. A special concert jointly arranged by the Philharmonic and the Opera chorus is offering the 'Missa Solemnis', which the maestro has not yet conducted here. Of these concerts the first, an orchestral concert by the Philharmonic, has already taken place. The Philharmonic, for the sake of the maestro, is making an exception to its principle that no one may be present at its rehearsals. Persons who are especial friends of Toscanini, as well as a number of admirers, are being admitted.

The program of this first concert included Cherubini's Symphony, not previously performed here, which was enchantingly interpreted by Toscanini so that one saw Cherubini's whole personality before one; his place between Italy, France, and the Viennese classicists; and so that one understood, too, the admiration which Haydn and Beethoven in particular had for him. There followed Ravel's second suite, 'Daphnis et Chloé', and here it seemed as if the admirable score had only been waiting for Toscanini to make us conscious of its beauty and clarity. To tell the truth, neither Debussy nor Ravel has ever completely become part and parcel of the Viennese public, in spite of the

deference they have both enjoyed. But Toscanini made this performance of the suite a triumph for Ravel which could not have been more complete. Perhaps the Viennese are right when they say that Toscanini as the interpreter of such subtle scores is quite good enough for them.

Toscanini then presented, in the original arrangement for piano for four hands, the 'Liebeslieder Waltzes' of Brahms, with a little chorus, formed from the chorus of the State Opera. Performed in an animated tempo, the waltzes resounded in all their melodiousness; and just as Brahms had once done homage with this composition to Viennese music, so, too, did Toscanini now do homage to it in his incomparable fashion. These waltzes are written for four solo voices, but it was shown that the choral arrangement was better suited to them for the concert hall.

The program continued with three movements from Carl Goldmark's 'Rustic Wedding' Symphony, uncommonly lovely music which Toscanini presumably wished to call back to mind at its source in Vienna; and the tango of G. C. Sonzogno, which was found here to be a much-too-noisy and too-greatly-panoplied imitation of Ravel's 'Bolero'. Of course, the whole concert was filled with ovations for Toscanini.

Talks of 'Zauberflöte'

Toscanini, in a conversation with Dr. Herbert Graf just before the latter left for America, set forth the details for the staging of the 'Zauberflöte' ('Magic Flute'), which is to be performed next year in Salzburg under Toscanini. It also seems to be pretty well decided that Bruno Walter will present 'Figaro' with an Italian text and with Italian singers, as well as 'Don Giovanni'. Furthermore, Toscanini wants to use his stay in Vienna this time to promote his project of the Festspielhaus (Festival Hall) in Salzburg. Toscanini is of the opinion that Salzburg needs a new Festspielhaus as soon as possible, because Munich, always in competition with Salzburg, is building one. He wants to keep the old Festspielhaus going for smaller operas, for 'Everyman' in bad weather, and for the rehearsals. He is still determined to give concerts in Europe and America for the benefit of the new building, so that he will sooner or later, perhaps even this season, go to America. It is also predicted that he will net a very sizeable contribution for the new building. He furthermore intends to issue a summons to the artists of the whole world to make contributions for Salzburg, because the Salzburg Festival should, after all, belong to the whole world.

Huberman Plays

Once more Huberman has been in Vienna before his journey to Palestine. Until the end of last season he conducted an advanced class at the State Academy of Music, but he decided early in the summer to give up this position because his concert obligations prevented his giving instruction regularly. On the other hand, at a tea which he gave to Austrian and foreign journalists in Salzburg he took an energetic stand against the rumors which made out that he was disgusted with Vienna. Huberman declared that there was not a word of truth in them, and said that on the contrary he wanted to spend a larger



Bronislaw Huberman Active in Palestine Music Project

portion of the year in Vienna in the future than hitherto,—only it was not enough for him simply to give regular instruction.

Now he has given a concert here, the only one until February. As usual, he attracted a very large audience. Huberman played (it was on Nov. 3) first a youthful violin sonata by Hindemith, then the Prelude and Fugue from the solo Sonata in C by Bach, the 'Spring' Sonata by Beethoven (with Jakob Gimpel at the piano), and the Rondo in B Minor by Schubert; and naturally some encores followed. He played magnificently, with that great verve which distinguishes him.

Discusses Palestine Orchestra

Naturally there was no lack of questions dealing with the great piece of work which occupies Huberman now more than anything else: the founding of his Palestine Orchestra. Huberman reported that with the exception of one or two posts the orchestra is now fully assembled. It consists of musicians from every possible country, but chiefly of musicians who, because of events in Germany, have lost their positions. There are also musicians who, for religious or national reasons, regard it as a particular distinction to be able to work in Palestine without their having been personally compelled to do so. The orchestra will begin its rehearsals in the latter half of November, and will be conducted by the German conductor, H. W. Steinberg. On Dec. 18 Toscanini will fly with Huberman from Rome to Palestine to conduct, as he promised, the first concerts of this orchestra. There will be four of them, divided between the cities of Jerusalem, Tel Aviv, and Haifa. The first take place on Dec. 26. Then Toscanini will go with the orchestra to Egypt, where concerts will also be given.

Four particularly good violinists from Vienna, all young people, have been pledged for the orchestra, among them two members of the Galimir Quartet, which in the short period of its activity had gained a great reputation which it was able to maintain internationally, too (as, for example, at the last music festival in Barcelona). The quartet consisted of one brother and three sisters who were together at the Con-

Huberman Gives Last Concert Before His Departure for Palestine, Where He Will Carry on His Work of Founding a Symphony Orchestra—Tells of Progress of Project

servatory. The first violinist and the viola player are following Huberman to Palestine, while the second violinist is going to America as the wife of the violinist Louis Krasner. The two were married in Vienna a few days ago. In addition, Dea Gombrich, a pupil of Adolf Busch, and the excellent viola player Lotte Hammerschlag are leaving Vienna to join Huberman's orchestra.

Naturally people here have been discussing at length the social conditions and the salaries of the musicians in Palestine. Huberman says that the average salary of a member of his orchestra will amount to about fifteen Palestine pounds, of which at the present time a third will have to go for living quarters. But they are considering a plan to build a house in the near future for musicians, which will afford much cheaper quarters. Members of the orchestra will also have the opportunity to earn additional money by instructing at the conservatory, and by means of private lessons. Huberman himself and the young musicians who are following him are very optimistic, and are looking forward to playing under Toscanini. Huberman will not make an appearance in Palestine this season. Adolf Busch probably will, however. Like Toscanini, he has made a point of offering his services. Toscanini, incidentally, will serve without any recompense.

AWARD FOR AMERICAN

Denver Woman Honored for Services to French Music

DENVER, Dec. 5.—The diploma of Officier d'Académie, conferred by the Minister of Fine Arts and Education of France, and the decoration of the silver Palmes Academiques, awarded by the French consul general, M. Y. Merric de Bellefon, were bestowed upon Mrs. Thomas Patterson Campbell, president of the Denver chapter of Pro Musica, by Dr. E. B. Renaud, French consul in Denver, on Nov. 6 at a dinner meeting of the chapter at the Denver Country Club. They were given in recognition of the society's service to the cause of French music, and for Mrs. Campbell's leadership as a charter member and president for the past three years of the local chapter.

As a branch of the national society the Denver chapter of Pro Musica was instrumental in bringing to America the Pro Arte String Quartet for its first tour in 1926. Denver heard the quartet twice, first in 1926, and again in 1928. Maurice Ravel, with Lisa Roma, America soprano, appeared in Denver in 1928, under the auspices of Pro Musica. Other famous artists who have been brought to Denver by the society include Darius Milhaud (assisted by Henry Ginsberg, local violinist), Arthur Honegger, with Andre Vourabourg, and Marcel Dupré (in coöperation with the Denver Music Week Association). More recently, the society presented the Old World Trio of Ancient Instruments.

J. C. K.

LOS ANGELES HOLDS A BACH FESTIVAL

Two-Day Event Attracts Large Audiences—Recitalists Appear

LOS ANGELES, Dec. 5.—The third annual two-day Bach festival, sponsored by the choir of the First Congregational Church, John Smallman, conductor, drew capacity audiences to nearly all programs. The first program, on the afternoon of Nov. 20, brought organ works played by Richard Keys Biggs, and the Motet, 'Jesu, Priceless Treasure', sung by the A Capella choir of the University of Southern California, Mr. Smallman, conductor. A cantata for soprano, sung by Blythe Taylor Burns; and choral works by the Vermont Square Methodist church choir, William Hartshorn, conductor, and the Humana Symphony A Capella Choir, Benjamin Edwards, leader. In the evening the highlight of the program was the triple piano concerto, played by Lillian Steuber, Olga Steele, and Alice Coleman Batchelder. Excerpts from Cantata No. 208 were sung by the Tudor Singers.

On Saturday afternoon, organ works by Alexander Schreiner, including the Chaconne for violin, were played by Sylvain Noack; a Fantasy and Fugue for Two Pianos was played by Creighton Pasmore and Victor Treice; and the Magnificat in D was sung by a choir under Ralph Peterson. The Mass in B Minor was presented in the evening by the Church Choir, augmented by members of the Los Angeles Oratorio Society, under Mr. Smallman, and assisted by players from the Philharmonic Orchestra, with Mr. Noack as concertmaster. Many persons were unable to gain admittance to the church. Plans for the next festival, a year hence, are already under way, with the formation of a Bach Festival Foundation as sponsor.

The Behymer management followed a Flagstad recital with two concerts

by Fritz Kreisler. The highlight of his first program, on Nov. 19, was the Sonata No. 1, in G Minor, for violin alone, by Bach. He played again on the following Tuesday evening. The program included his own Concert in C, in the style of Vivaldi; a Bach work; Mendelssohn's Concerto in E Minor; and a group of his own. Carl Lamson was the accompanist.

Spanish Singer Heard

Mr. Behymer also presented Fortunio Bona-Nova, Spanish singer and actor, in his first recital in the auditorium on Nov. 17. A personable baritone, the singer makes a great deal of his limited vocal gifts through his dramatic ability. Theodore Saidenberg was the accompanist.

A program of unusual worth, of music for viola and piano, was given in the Biltmore on Nov. 18. Paul Robyn, violinist, is a newcomer, and he revealed at once his technical equipment and sound musical instinct. His ability was matched by the talent of Victor Aller, pianist. The concert was sponsored by Mary V. Holloway.

Feodor Kolin, composer and pianist, assisted by Arnold Tolley, baritone heard in a program that featured a group of his own works, sponsored by the Opportunity League, on Nov. 20. Mr. Kolin was also heard in works by Chopin and Schubert, and as accompanist for Mr. Tolley.

Verdi's 'Aida' was pressed into service for a spectacular performance in Shrine Auditorium on Thanksgiving night, produced by Maurice Frank. With Tandy MacKenzie, Eleanor Woodforde, Clemence Gifford, Alfredo Gandolfi, and others in the large cast, directed by James Kelley Guthrie, the performance had merits that should warrant further effort by the sponsors. No small part of the success was due to the apt staging of Natale Carossio. The Oukrainian Ballet was also a colorful factor in the presentation.

HAL D. CRAIN

Iso Briselli to Be Soloist With Four Orchestras

Violinist to Play with Philadelphia, National, and Other Symphonies

Returning from a tour which took him most recently to Nova Scotia for



Iso Briselli

five recitals, Iso Briselli, violinist, will appear with four orchestras in the early part of the season. Under Eugene Ormandy he will play the Beethoven Concerto with the Philadelphia Orchestra on Jan. 22, and other engagements are with the National Symphony under Hans Kindler in Scranton on Dec. 7; with the Reading Symphony, also under Kindler, in February; and with the Tri-City Symphony in Davenport, Ia., on Jan. 10. Recital appearances in Tennessee and New York State are also on his schedule for these months.

Mr. Briselli was soloist with the Toronto Symphony Prom Concerts under Reginald Stewart in September, and played recitals in Iowa, Oklahoma, Arkansas, and Alabama in October and November.

MRS. SNODGRASS HONORED

Cincinnati Club and Soloists Give Program of Artist's Works

CINCINNATI, Dec. 5.—Louise Harrison Snodgrass, composer, pianist, and poet, of this city, was guest of honor at a luncheon given at the Gibson by the Clifton Music Club, following a concert of Mrs. Snodgrass's compositions given in Baldwin Hall.

A trio for violin, piano, and 'cello, 'On the Highway', began the program; then came the songs 'London Girl', 'There Was a Road', 'Once When Arc-turus Shone', 'Beside Thy Door', 'The Still of Evening', and 'You Are the Tide', sung by Caroline Quincy, soprano, and Louis John Johnen, baritone.

The Clifton Music Club Chorus was heard in Mrs. Snodgrass's setting of a poem by Sir Walter Raleigh to a Bourée by Bach, and the Cantata 'New England Romance' was also performed by the club's chorus. The soloists were Georgia Scheider, soprano; Mr. Johnen, and Ellen Lain, contralto.

SOLOISTS ASSIST CLEVELAND PLAYERS

Ruth Breton, Violinist, and Eugene List, Pianist, Perform Concertos

CLEVELAND, Dec. 5.—On Nov. 19 and 21 the Cleveland Orchestra presented the young American violinist, Ruth Breton. The program included Albert Stoessel's Concerto Grosso, Sibelius's Concerto in D Minor, Op. 47, and Rachmaninoff's Symphony No. 2, in E Minor, Op. 27. Miss Breton gave a worthy performance of the Sibelius Concerto; a full, round tone and a well-grounded musicianship place her among the first rank of women violinists. The associate conductor, Rudolph Ringwall, conducted the Stoessel Concerto, a first performance here. The Concerto was given an eloquent reading by a man entirely in sympathy with the movement for American music.

Shostakovich Work Heard

The fifth concert presented the eighteen-year-old pianist, Eugene List, in a vivid reading of the Shostakovich Piano Concerto. This young man hails from California, and has set the world a-wagging with his unusually mature musicianship; a sure technique, a highly-developed artistic insight, and a winning personality should send him far. It was with keen anticipation that we awaited his coming, and his performance of a work new to our audiences thoroughly rewarded us. The program under Artur Rodzinski included Haydn's Sinfonie Concertante, Op. 84, Shostakovich's Concerto for Piano, Op. 35, and the Franck Symphony.

It is somewhat more than a year ago that a women's symphony was founded. Hyman Schandler, principal of the second violin section of the Cleveland Orchestra, was chosen to take over the direction of the group, and in the ensuing year the group, numbering more than seventy, has attained remarkable facility. Several concerts have been given on a smaller scale, but on Nov. 17 they chose to present a full concert at Severance Hall, with Rosalyn Tureck as soloist. The program included the Overture to Mozart's 'Marriage of Figaro', Brahms's Symphony No. 2, Beethoven's Concerto No. 5, in E Flat, Op. 73, and Franck's Chorale No. 1, transcribed by Loesser.

STEWART MATTER

Percival Price Attends Carillon Guild Meeting

One of the members of the executive board of the Guild of Carillonners, organized in Ottawa, Canada, last September, Percival Price attended the first meeting of the board in Hartford, Conn., late in November, spending a few days in New York before returning to Ottawa. Mr. Price won the Pulitzer traveling scholarship in 1934 for his work as Canadian and New York carillonneur, and has spent the past year in Vienna, studying conducting with Felix Weingartner.

Mr. Price's latest activity is the organization of an opera company in Ottawa, which he will conduct in its first presentation, Gluck's 'Orpheus', in February.

Ruth
Slenczynski

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PITTSBURGH FORCES IN OPENING CONCERT

**Modarelli Conducts, and Elman
Is Soloist—Mendelssohn
Choir Sings**

PITTSBURGH, Dec. 5.—The opening of the season for the Pittsburgh Symphony, under the direction of Antonio Modarelli, on Nov. 20, attracted one of its largest audiences. The program included the Brahms Symphony No. 1 and Strauss's 'Till Eulenspiegel'. Mischa Elman was soloist, playing Lalo's 'Symphonie Espagnole'.

The Mendelssohn Choir made its debut for this winter on Nov. 24. Director Lunt arranged a miscellaneous program of Bach, Handel (a chorus from 'Solomon', the most beautiful singing the choir has ever done), Darke, and Howard Hanson ('Drum Taps'). Ezra Rachlin, young American pianist, was soloist, impressing the audience with his playing of the Brahms-Paganini Variations, the C Major Toccata of Bach-Busoni, some brilliant Chopin etudes, and modern works of Dohnányi, Godowsky, and Rachmaninoff.

The Art Society presented the Moscow Cathedral Choir in a program of Russian sacred music and some light arrangements of secular music.

Heifetz's recital caused considerable discussion and difference of opinion. His Beethoven Sonata was rather weak for the Syria Mosque Auditorium, but the Bach unaccompanied sonata gave the player occasion for display of greater tonal beauty.

Feuermann Plays

Emanuel Feuermann played a return engagement at the Young Men and Women's Hebrew Association. The audience found his playing even more enjoyable than it was on his former visit. A Beethoven sonata and de Falla's 'Spanish' Suite, with shorter works of Mozart, Debussy, and Brahms, proved an attractive program.

Francis Aranyi gave his annual violin recital in the Schenley ballroom. He is earning a good following here, and always impresses by his sincere musicianship. The Bruch Concerto, 'La Folia', works of J. Vick O'Brien, and Harvey Gaul, with the Szymanowski Notturmo e Tarentella, the climax of the evening, formed the program.

A new Chamber Music Society, founded by Domenico Caputo, clarinetist, and including Mario Grilli, horn; Ben Brennan, bassoon; Lino Bartoli, first violin; Roy Shoemaker, second violin; Edward Engel, viola; George H. Wilkins, Jr., 'cello; and Herman Clement, bass, gave its opening recital at the College Club on Nov. 27. The program was rightly timed—Beethoven's Septet, Op. 20, and Sigfrid Mueller's Divertimento—and the playing was of a high order.

At the Twentieth Century Club, Georgia Orwig, pianist, Margaret Garrity, soprano, and a baritone from the East Liberty Presbyterian Church gave a recital under the auspices of the Bishop Bowman Alumnae Association for the benefit of the Cathedral of Learning.

J. FRED LISSFELT

The troupe of the Paris Opéra, now playing at the Théâtre des Champs-Élysées during the renovation of the Opera House, is to stage a ballet entitled 'Elvire' with music by Roland-Manuel and choreography by Aveline.



Antonio Modarelli, Conductor of the Pittsburgh Symphony

MANY RECITALISTS HEARD IN CHICAGO

**McCormack, Lhevinne, Pinza,
Kaskas on List—History
Course Popular**

CHICAGO, Dec. 5.—John McCormack after a year's absence returned to find his popularity undiminished in a recital at Orchestra Hall on Nov. 29. He was in exceptionally fine voice, and gave freely to his usual insatiable audience.

The course in 'The History and Enjoyment of Music' presented by Northwestern University has attracted large audiences to the Auditorium Theatre. Nino Martini on Nov. 23 was heartily applauded for a recital to which the preceding lecture was given by Leonard Lieblich, New York critic. On Nov. 17 the Chicago Symphony Orchestra appeared in the course, with explanatory comment by Felix Borowski and Dr. Stock. Mischa Levitsky, pianist, was heard on Nov. 30, with Dr. Daniel Gregory Mason lecturing on 'The Piano and Its Literature'.

Lhevinne Plays Chopin

Josef Lhevinne was the opening attraction in the first of the Musical Arts series of piano recitals sponsored by the Adult Educational Council of Chicago. Mr. Lhevinne presented an all-Chopin program to an enthusiastic audience of capacity size.

Ezio Pinza gave his first recital here at Orchestra Hall on Nov. 22 under the auspices of the Musicians Club of Women. Mr. Pinza sang a varied program in his usual distinguished manner to the piano accompaniment of Kurt Ruhrseitz.

Other recent events in the concert halls include a song recital by Anna Kaskas, young Metropolitan Opera singer, at the Civic Opera House on Nov. 29; piano recitals by Mildred Waldman and Jeannette Albert at the Studebaker Theatre on Nov. 15 and 29; the Dana Ensemble at the Studebaker on Nov. 22; the Young Artist Group of Berlin at the Blackstone on Nov. 15; a piano recital by Wilhelmina H. Alexander at Kimball Hall on Nov. 22; and Anne Rudolph in Pantomimes and Dance Dramas at the Goodman Theatre on Nov. 15.

ALBERT GOLDBERG

ST. LOUIS SYMPHONY CONTINUES SERIES

**Capacity Audiences Applaud
'Damnation of Faust', Con-
ducted by Golschmann**

ST. LOUIS, Dec. 5.—Two capacity audiences attended the fourth pair of symphony concerts on Nov. 20 and 21, when Berlioz' 'The Damnation of Faust' was presented by the St. Louis Symphony Chorus and Orchestra under the leadership of Vladimir Golschmann in the Municipal Opera House. It was the first choral offering of the season, and the first time in many years that the work has been heard in these parts. Mr. Golschmann demonstrated that he is just as much at home with singers as with instrumentalists, and there was perfect coordination in the presentation of the work, whose beauty was enhanced by the praiseworthy singing of the soloists: Rose Bampton, soprano; Paul Alt-house, tenor; and Chase Baromeo, bass-baritone. Mr. Baromeo sang the Friday matinee under great emotional strain, because of the serious illness of his child, and departed immediately after the performance for the East upon receiving the news of the child's death. The management was fortunate in securing the services of Herbert Gould, who sang the part on Saturday night with only a short rehearsal. Mr. Golschmann brought out all the beauties of this finely orchestrated score, and at all times had both chorus and orchestra under control. The 'Rakoczy' March was played with fire and vigor, and the familiar 'Dance of the Sylphs' was delicately handled. Credit for the fine performance of the chorus goes to William B. Heyne, chorus-master, who has developed the group since its organization several years ago.

New Stoessel Work Heard

The third pair of concerts, Nov. 13 and 14, featured a first-time performance here of a Concerto Grosso for string orchestra and piano by Albert Stoessel, former St. Louisian. Mr. Stoessel has not only a flare for fine orchestral scoring, but also a delightful melodic sense, and the work was warmly received, conductor and composer acknowledging much applause at each performance. Corrinne Frederick essayed the piano passages with her usual skill and virtuosity. The remainder of Mr. Golschmann's program contained 'Theoria', by Debussy; the Symphony in D Major by Mozart; and Strauss's 'Till Eulenspiegel's Merry Pranks'.

The first concert by the Philharmonic Orchestra took place at the Scottish Rite Auditorium on Nov. 5. Under the direction of Alfred H. Hicks, this group of instrumentalists gave a fine account of themselves in performing two movements from Tchaikovsky's symphonic poem 'Manfred', the ballet music from 'Aida', and the 'Gwendoline' Overture, by Chabrier. The soloist was Bernard Ferguson, baritone, whose fine voice and superb diction shone forth in the Prologue from 'I Pagliacci' and in a group of songs, accompanied by Mary Welchans Ferguson at the piano. A large audience received both orchestra and soloist with enthusiasm.

HERBERT W. COST

Busoni's setting of 'Faust' is scheduled for performance at one of the Queens Hall Sunday concerts in London.

Alice TULLY

Dramatic Soprano



**PRAISED IN
NEW YORK RECITAL
Town Hall, Nov. 28, 1936**

• Her singing disclosed a voice of considerable volume and expressive ability, with understanding of the general moods of an interesting program, including some interpretatively taxing music. In the German group, Marx's tunelessly cruel 'Valse de Chopin' proved to be one of the soprano's most successful vehicles both from the vocal and the expressive point of view. Good enunciation was an asset in both the German and French groups.
F. U. P., Herald Tribune, Nov. 29, 1936.

• Handsome, dignified and with the unassuming manner of the truly serious devotee of her art, Alice Tully, an American soprano new to these parts on the concert platform, gave a recital last night at Town Hall. An audience of good size was on hand to hear her and followed her efforts with attentive interest.
Miss Tully obtained most of her musical education in France with such teachers as Jean Perier, Miguel Fontecha and Therese Leschetizky, and it was in Gallic lyrics that she seemed most at home. But her difficult program contained examples of many styles and schools.

• Miss Tully could sing Strauss's 'Befreit' with considerable feeling for its intensely tender and melancholy mood. In 'De Soir,' for instance, the young vocalist deftly envisaged the varied contrasting moods, the passage concerning the descent of night and the prayerful bit at the close being nicely worked out.
N. Y. Times, Nov. 29, 1936.

• Miss Tully disclosed a voice of generous proportions and distinguished timbre, together with a technique which must be the result of intensive training.

The singer's interpretations revealed musicianly instincts, and her program was very well constructed.
R. W., Brooklyn Daily Eagle, Nov. 30, 1936.

• Alice Tully, tall, beautiful and gracious, swept onto the stage of Town Hall to give her first recital here. She is an American, who has studied chiefly in Paris, and the emphasis of her training seems to have been placed on French song literature, since this was the high point in a program of many excellencies.

She has a dramatic soprano of good range and power and decided sweetness. . . . She has a well developed sense of style. . . . She sang with full artistic perception of a song's meaning.
Journal, Nov. 30, 1936.

• She excelled in her treatment of French songs. The accompanying pianist was Arpad Sandor.
World Telegram, Nov. 30, 1936.

• Miss Tully commended herself largely through the natural quality of her voice, for it has distinctive warmth and richness. With the aid of an excellent quartet of strings (Edwin Buchmann and Bernard Oekle, violinists; Egon Kneiss, violist, and John Mundy, 'cellist), Miss Tully sang the interesting 'Chanson Perpetuelle' of Chausson with a nice understanding of its character, a careful attention to the relationship of text and music.
Sun, Nov. 30, 1936.

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SAN CARLO OPERA HEARD IN DETROIT

Eleven Works in Standard Repertoire Given—New Comic Ballet Is Welcomed

DETROIT, Dec. 5.—The San Carlo Opera Company began a ten-day engagement with a performance of 'La Traviata'. Lucille Meusel was the heroine: Dimitri Onofrei, Alfredo; Mostyn Thomas, the elder Germont; and Carlo Peroni conducted. 'Madame Butterfly' drew a large audience on the afternoon of Nov. 21 when Hizi Koyke sang Cio Cio San. Kenneth Sakos, Greek tenor who is making his first tour with the San Carlo forces, sang Pinkerton. Mario Valle was the Sharpless. Mr. Peroni again conducted.

The inevitable double bill of 'Cavalleria' and 'Pagliacci' brought Bianca Saroya as Santuzza. Santo Biondo sang Nedda in the latter work and Mr. Thomas and Aroldo Lindi were the other principals. 'Rigoletto' on Nov. 22 with Miss Meusel as Gilda, Mr. Onofrei as the Duke, Harold Kravitt, Sparafucile, and Mr. Valle the Jester were heard.

A Detroit soprano appeared as Marguerite in 'Faust' on Nov. 23, when Emma Lazaroff-Schaver was warmly applauded in the 'Jewel' song and second act duet with Mr. Gerard. Mr. Kravitt was an admirable Mephisto. Charlotte Bruno was the Siebel. Verdi again held the stage on Nov. 24 when 'Aida' with Anna Leskaya in the title role, Coe Glade as Amneris, Mr. Lindi as Ramdames, Mr. Thomas as Amonasro and



Emma Lazaroff-Schaver, Detroit Soprano
Who Sang with the San Carlo Opera

Mr. Kravitt were all well received. The San Carlo ballet was again in evidence. 'La Bohème' delighted a good-sized audience on Nov. 25 with Bianca Saroya as Mimi, Miss Biondo as Musetta, Mr. Onofrei, the Rodolfo; Mr. Valle, Marcello, and Harold Kravitt and Stefan Kosakevich, as the other Bohemians.

A Holiday Tannhäuser

A holiday crowd gathered to hear 'Tannhäuser' with Miss Saroya as Elisabeth, Florence Wyde as Venus; Mr. Lindi, the Tannhäuser, Mr. Thomas, Wolfram, and numerous others. 'Carmen', with Coe Glade in the title role;

Miss Biondo as Micaela, Mr. Onofrei as Don José, Mr. Valle as Escamillo and others, gave an exceptional performance.

Flotow's 'Martha' brought Miss Meusel in the title role, Natale Cervi, Mr. Kosakevich, and others in a well-poised performance. The Ballet gave a comic work 'Viennese Life,' based of course upon Johan Strauss melodies, with choreography by Arlova and Brideaux, which was highly amusing and entertaining.

'Il Trovatore' the following night

brought Bianca Saroya as Leonora, Estella Lenci, as Azucena, Mr. Lindi the Manrico, Mr. Thomas, the Count di Luna. 'Lucia di Lammermoor' had Miss Meusel as the coloratura heroine, with Mr. Kravitt, Mr. Valle, Mr. Sakos, and Mr. Onofrei as the other principals. The Ballet again gave 'Viennese Life,' which terminated their stay here. Mr. Peroni was the indefatigable conductor for almost the entire series and standards were well maintained throughout the brief season. R. C. B.

DETROIT SYMPHONY PRESENTS SOLOIST

Lotte Lehmann Sings Songs by Wagner and Strauss—Iturbi Is Guest Conductor

DETROIT, Dec. 5.—Lotte Lehmann, soprano, was the soloist at the second concert of the Detroit Orchestra on Nov. 5. Miss Lehmann's songs, all sung in German, exhibited that fine musicianship and warmth for which she is noted, although we have heard her when she was in better form. Wagner's 'Dich teure Halle' and 'Träume' came in the first half of the program; then she sang Strauss's 'Allerseelen', 'Traum durch die Dämmerung', 'Zueignung', and the encore 'Morgen' made up her part of the program in detail. The orchestra, conducted by Victor Kolar, offered Weber's 'Der Freischütz', Glazounoff's Fourth Symphony, Glière's 'Les Syrenes', and Rimsky-Korsakoff's 'Le Coq d'Or'. The audience was large and enthusiastic.

José Iturbi, pianist and conductor, evoked much enthusiasm at the third subscription concert of the Detroit Symphony on Nov. 19 in the role of conductor. He is a past master at bringing out every shade and nuance of a composition, and he holds the orchestra well in command. The program opened with a stirring Beethoven 'Leonore' Overture, which was followed by Sibelius's Second Symphony, somewhat sombre in contrast. After the intermission came three novelties, one by the Argentinian José Andre called 'Impressiones Portenas', then a set of Miniatures by Paul White, and the last, three sketches by Debussy played for the first time in Detroit, entitled 'La Mer'.

Ruggiero Ricci Plays

Ruggiero Ricci, fifteen-year-old violin prodigy, en route to Toledo to give a recital, stopped off long enough in Detroit to give an impromptu concert at the Statler ballroom for a small but eager audience of school children, music students, and teachers. Arriving in Detroit minus music, accompanist, etc., he drew on his surprising memory, and played a difficult program including Bach's Chaconne and Air for G-string and Saint-Saëns's Rondo Capriccio. The accompanist, Lyle Engstrom, did yeoman work.

Mrs. Elizabeth Gould, Toledo pianist, was soloist at the Lafayette Theatre on Nov. 15, taking the place of John Kolten, whose injured arm necessitated the last-minute change. Taliaferro, an organ student of Ann Arbor, led the orchestra through Beethoven's First Concerto for piano, the 'Freischütz' Overture, Mozart's 'Nachtmusik', and excerpts from Tchaikovsky's 'Nutcracker' Suite. Although young in experience, Taliaferro shows promise,

since he reads well, and his personality was reflected throughout the entire concert. He was well received by the audience.

The Detroit Music Guild presented its second concert of the Chamber Music Series on Nov. 12 at the Art Institute before a large audience. The Mozart Oboe Quartet was played with tonal unity and surety. Prolonged applause greeted a Woodwind Trio by a Russian composer named Melkich, still unknown in America. There were strangely interesting passages, enough to warrant the repetition of this composition at some future date, as familiarity no doubt will heighten its charm. They also played a String Trio by Beethoven.

RUTH C. BROTMAN

RECITALS IN HONOLULU

Piatigorsky and Chamber Music Ensemble Make Appearances

HONOLULU, HAWAII, Dec. 1.—On Nov. 13 the Russian 'cellist, Gregor Piatigorsky, made his first local appearance. The audience gave evidence of its approval. Paul Nordhoff, lecturer and authority on modern music, has also contributed interesting items to the fall music season. A series of morning lectures and two evening recitals at the Academy of Arts have been keenly enjoyed.

Under the direction of the University of Hawaii, America's 'Tune Detective', Dr. Sigmund Spaeth, has arrived for three public lectures in Farrington Hall.

The Honolulu Academy of Arts Chamber Music Ensemble appeared in the first of its monthly programs on Nov. 1. The Dohnányi Second Quintet and shorter numbers were given. Members of the group are Robin McQueston, violinist; Ruth Buhl, violinist; Mariette Simpson, violist; Willard Warch, 'cellist; and Verne Waldo Thompson, pianist. V. W. T.

Mischa Elman to Be Under Banner of Haensel and Jones

Beginning June, 1937, Mischa Elman, violinist, will be under the exclusive management of Haensel and Jones, a division of Columbia Concerts Corporation. The violinist will complete his present American tour in Minneapolis, where he will be soloist with the Minneapolis Symphony on Dec. 18 and 20. Four days later he will embark for Japan on his first visit to the Orient in fifteen years. He will give a recital in Honolulu on Dec. 29, and a series of thirty concerts throughout Japan, starting in Tokyo. In September he will tour Europe, and his next American tour opens on Jan. 1.

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CINCINNATI HEARS THE KOLISCH QUARTET

Ensemble Is the First Matinee
Musical Club Offering—
Ballet Jooss Seen

CINCINNATI, Dec. 5.—The Matinee Musicale Club has brought a wealth of artistic talent to this city, and will be hard put to maintain the standard set by its initial offering of the 1936-37 season. The Kolisch Quartet, which presented a memorable concert on Nov. 8 can be included among the handful of really fine instrumental ensembles that have appeared here within the last several years.

The program consisted of works familiar to every chamber music enthusiast. Beethoven's Quartet in A, Op. 18, and the Dvorak 'American' Quartet, Op. 96, constituted the two major works, with a group of smaller selections consisting of Variations from Schubert's Quartet in D Minor, the celebrated Andantino from Debussy's String Quartet, and Hugo Wolf's 'Italian' Serenade. All were played not only with faultless technique, but with a strongly stamped individuality of interpretation, which submerged, for example, the frequent banalities of the Dvorak work under a sparkling and lively tempo, and exploited to the utmost the structural beauties of the Beethoven and Schubert compositions. The Debussy music, more perhaps than any other on the program, displayed the individual artistry of the subtle type which eschews virtuosity of each performer.

Enid Szanthe, contralto, sang in the spacious Hall of Mirrors of the Netherlands Plaza on Nov. 23 for the Matinee Musicale Club, presenting a group of sprightly Magyar folk songs, familiar Lieder, the 'Urlicht', from Mahler's Second Symphony, and other works. Paul Ulanowsky accompanied.

The first concert of the Contemporary Concert Series on Nov. 8 featured the Cincinnati String Quartet, an ensemble of well-established local repute, assisted by Karin Dayas, pianist. This series, which as its name implies presents

chamber compositions by outstanding contemporary composers, is embarking on its second season. A tentative experiment at its inception, the project enlisted an alert and surprisingly large following.

The program of the first concert included the Third String Quartet of Quincy Porter, and the gigantic B Minor Quintet for piano and strings (Op. 51) of Florent Schmitt. The symphonic proportions of the latter, which was delivered, despite its length, with sustained vigor, tended to obscure the pleasing qualities of the Porter Quartet. Both were competently performed.

The Fisk Jubilee Singers, famous negro organization, gave a characteristic program on Nov. 19 in Wilson Auditorium, on the University of Cincinnati campus.

The Jooss Ballet, one of the most widely discussed present-day dance organizations, was the second attraction brought here this season by J. Herman Thuman, manager of the Artist Series. Greatest interest centered, of course, on the vehicle most closely associated with this organization, 'The Green Table'. Three brief sketches preceded 'The Green Table': 'Ballade', 'The Big City', and 'Ball in Old Vienna'.

RICHARD LEIGHTON

Rose Dirmann Sings in Oratorio

Rose Dirmann, soprano, appeared as soloist in Handel's oratorio 'Judas Macabaeus' on Nov. 29, at the First Presbyterian Church. Miss Dirmann is also engaged to appear as soloist with the Mendelssohn Glee Club in its next concert at the Waldorf Astoria on Dec. 15.

Pasmore-David Ensemble Plays in
San Francisco

SAN FRANCISCO, Dec. 5.—The Pasmore-David Ensemble, Mary Pasmore, violin and viola; Suzanne Pasmore, piano; Dorothy Pasmore, 'cello, and Annie Louise David, harp, gave a concert on Oct. 10 in a new series 'Sat-

urday Nights at Nine', sponsored by Seckels-Cross. A Handel Sonata, Mozart Concerto, Suite by Goossens, and Dohnányi's 'Ruralia-Hungarica' were well performed.

Lois Bannerman, Harpist, Is
Soloist with Madrigal GroupPlays Music of Tudor Period with the
Musicians Club

Lois Bannerman, harpist, appeared with the Madrigal Singers as soloist in music of the Tudor period for the Mu-



Lois Bannerman

Platnick

sicians' Club at the Hotel Plaza on Dec. 8. On Dec. 11 Miss Bannerman was to be the assisting artist for the MacDowell Club of Mountain Lakes, N. J., at their Christmas Choral Concert under the leadership of Gena Branscombe.

She will also appear at concerts of the Morning Residence Club on Dec. 13, and the Biltmore Business and Professional Club on Dec. 20. On the eighteenth of the same month Miss Bannerman will give a joint recital with Lorna Wren, flutist, for the Friday Afternoon Club of Brooklyn at the Hotel Bossert.

MIAMI SYMPHONY LISTS
SOLOISTS FOR SEASON

Gives Pre-season Concert with Josef Hofmann as Soloist—Band to Give Series

MIAMI, FLA., Dec. 5.—The University of Miami Symphony, now in its ninth season under Arnold Volpe, announces the following soloists for the current season: Abram Chasins, composer-pianist; Guiomar Novaes, pianist; Grete Staackgold, soprano; Albert Spalding, violinist; Florence Hartley, soprano; and others. The orchestra has been engaged for two concerts at the Hollywood Beach Hotel.

A pre-season concert was given by the orchestra, with Josef Hofmann as soloist, on Nov. 2. The orchestra played the Overture to Weber's 'Oberon' and Rimsky-Korsakoff's 'Spanish Caprice.' Mr. Hofmann was heard in Chopin's Concerto in F Minor and Rubinstein's Concerto in D Minor.

The University of Miami Symphonic Band, Walter Sheaffer conductor, will present the following soloists in its series: Percy Grainger, composer-pianist; Walter Mills, baritone; Warner Hardman, pianist; Sarah Folwell, soprano; Eva Gordon Horadesky, contralto.

'AIDA' IS STAGED
BY OAKLAND GROUPTwo Symphony Orchestras and
Several Recitalists Are
Heard

OAKLAND, CAL., Dec. 5.—The Chamber Opera Company, Ian Alexander, general director, which recently transferred its activities from San Francisco to the East Bay Cities, gave a noteworthy performance of 'Aida' in Oakland's Auditorium Theatre on Oct. 24.

General staging overshadowed individual singing, but it was a well-cast company. Esther Anderson, as Aida; Merle Scott, as Amneris; George Nickson, as Radames; Edward Leach, as Amanasro, brought to their parts the enthusiasm of youth and fresh young voices.

The Oakland Y. M. C. A. Symphony Orchestra, Orley See, conductor, played its 174th concert at the 'Y' building on Nov. 3. This orchestra, now in its tenth year, includes many of the members of the Oakland Symphony. Of chief interest was the playing of the guest artist, a gifted young blind pianist, Kingsley Price, resident of Berkeley and student in California University.

The University of California presented its own symphony orchestra in concert on Nov. 15, with Albert Elkus conducting. Grace Thomas, a member of the orchestra, was heard in Mozart's Concerto for flute and orchestra.

The week following, the university presented Roland Hayes, tenor. Percival Parham was accompanist. The Oakland Forum presented Lotte Lehmann in recital at the Oakland Civic Auditorium on Nov. 24. Erno Balogh accompanied.

A recital of more than usual interest to San Francisco Bay patrons was given by two youthful prodigies at Mills College in the Concerts for Young People series. The children heard on this program were Shirley Stemm, nine years old, and Marjorie Stemm, seven. Their teacher is Alma Schmidt Kennedy. ADELYN FLEMING

Tenney Management Engages New
Sopranos

The Tenney management has recently added two sopranos to its roster of artists: Marguerite Hemon, who sings modern French songs, old chansons, and modern Spanish songs, and Roxine Beard, interpreter of old English songs in costume, who is a pupil of Cuthbert Kelly, leader of the English singers.

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MUSIC: Piano Concerto from Russia—Bach Transcribed

Edited by
RONALD F. EYER

Feinberg Writes a Concerto

Out of Russia comes a concerto for piano that is unexpectedly candid in following lines of pre-Revolutionary music. In this concerto, his Opus 20, Samuel Feinberg shows that he feels music melodically and harmonically in a manner somewhat akin to the idiom in which Rachmaninoff was writing before he left Russia. He has a feeling for the long line, albeit this is too often merely a connected series of short sequences, and at the same time he is not afraid to repeat melodic phrases, driving them home until they become thoroughly familiar. He has, too, a pianistic approach, so that technically his music moves along with a certain flowing ease.

The opening is impressive and establishes a standard of tonal atmosphere that is well maintained through the various shifting moods, and, while the style is somewhat rhapsodic, a homogeneity of idea keeps the work cohesive. Some of the thematic material has a definite emotional appeal, but the ultimate effect of the work is prejudiced by a rather narrow range of compositional resources and the impression is created of being musically conceived but not very profound. In any case it is much too long, a fact accentuated because it is in only one movement without definite breaks. (Moscow: State Music Edition. New York: Affiliated Music Corporation.)

L.

A Sonata for Clarinetists

Clarinetists who bemoan the limited solo literature of their instrument will undoubtedly welcome a Fantasy Sonata in one movement for clarinet in B Flat and piano written by Burnet C. Tuthill that has just been published by Carl Fischer, New York.

This work, the composer's Op. 3, is in E Flat Minor. It starts out promisingly with an expressive and arresting opening theme that is idiomatic of the clarinet, but the title, Fantasy Sonata, is well chosen for the composition in that it is more of a succession of changing moods than a consistently developed sonata movement. And, interesting as are some of the musical ideas, the very abundance of shifting thematic material compressed within the fifteen pages creates a rather loose-jointed and patchy effect. The somewhat exotic Adagio seems a bit abbreviated in giving way, when it does, to the gay five-beat dance tune, while the final Vivace is, unfortunately, the least interesting section. However, the recurrence of a fragment of the first theme in the last two lines rounds out the work symmetrically and brings it to a definitely atmospheric close in a tranquil mood. It is dedicated to Mrs. Elizabeth Sprague Coolidge.

L.

Two Piano Pieces from Jacques Miller

A predisposition for the uppermost octaves of the piano and the celesta effects to be found there, are disclosed in two recent compositions by Jacques Miller, which are called *Badinage-Staccato* and *Impromptu Elegant*. In genre and intent, the two pieces are very similar. The first, inscribed to Vladimir Horowitz, tinkles gaily in parallel sixths and other succulent intervals in staccato, bell-like fashion through a number of modulations involving a dainty wisp

of melody and many highly inventive harmonic relationships.

The same characteristics, in general, are found in the *Impromptu Elegant*, except for a middle section, marked *Meno mosso* *espressiono*, which utilizes unusual division of triplets and rhythms and partakes considerably more of the modern idiom in harmony than does the remainder of the work or its companion. This is dedicated to Ray Lev. Both pieces should be found welcome encore numbers both for concert pianists and accomplished student recitalists. The publisher is J. Fischer & Bro., New York.

R.

Bach for the Harpists and Violists

It is a far cry from the arpeggiated variations that used to be the harpist's main stock-in-trade to the preludes and fugues of Bach. But Annie Louise David, the American harpist, has now adapted for her instrument some nineteen pieces from the *Well-Tempered Clavichord* and the *Siciliano* from the *Sonata in E Flat* for flute and cembalo. G. Schirmer, Inc., has published them as a *Bach Album* for the Harp, in two volumes. In thus enriching so substantially the none-too-extensive literature of the harp Mrs. David has performed a service not lightly to be estimated for her colleagues and students of the instrument. And in carrying out her task she has been meticulously faithful to the text.

The first volume contains Preludes 2, 3, 5, 6, 10, 14, 17 and 22 and the fifth Fugue, in D, from Book I of the *Well-Tempered Clavichord* and the second Prelude from Book II, while the second volume has Preludes 12, 15, 20 and 21 from Book I, Preludes 6, 7, 15 and 24 and Fugue 15 from Book II and the *Siciliano*.

For the viola, also, an instrument that has had similar step-brotherly treatment in the matter of repertoire, a new field for exploration is opened up through Samuel Lifschey's arrangements for it of six Bach suites originally written for cello. In editing these suites Mr. Lifschey has had recourse to the Anna Magdalena Bach manuscript of them now in Berlin and to the Bach Gesellschaft edition and the Kellner manuscript, and he frequently refers to all three in useful footnotes. He has supplied bowings and fingerings, as well as dynamic and tempo suggestions. This book also is published by G. Schirmer.

L.

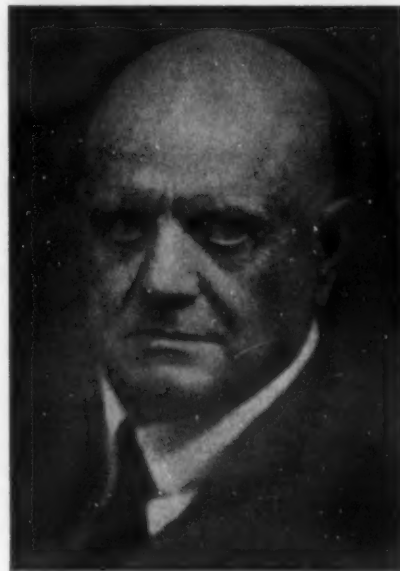
Music Fundamentals in Formidable Guise

How far astray the well-intentioned may be led by zeal to be thorough is illustrated by Renée Longy Miquelle's *'Music Fundamentals'* (Philadelphia: Elkan Vogel, Inc.) an exposition of the rudiments of music written for music students of all ages, according to the foreword. Teachers welcome any new work that enables them to present fundamental data more lucidly to pupils of either juvenile or adult mentality, but what the author here offers is such a forbidding over-elaboration that it is to be feared that very few teachers will find it of practical use excepting as a valuable reference book for themselves.

As the author specifically states that "for children seven to ten years of age a sound fundamental training can be secured by in-

struction in the first seven parts" (the book is divided into eleven parts), it seems necessary to point out at once that the task of developing the ability to read well on the regular treble and bass clefs in children of ten or under is usually a problem sufficient unto itself without having the issue confused by drawing the four C clefs across the stave, as is done here in the very first part, with appended test questions involving those clefs. And as early as page seven the young student is introduced to quindicary and septenary time-values. There are many diagrams, some of them much too elaborate to express their purpose clearly, while the definitions could have been made much more readily comprehensible in many instances.

L.



Ivar Helander

Jean Sibelius Whose Violin Concerto and Fifth Symphony Have Had Early Season Performances in Manhattan

—Briefer Mention—

For Voice

'Wo stets der Himmel blau,' Op. 10, No. 3, by J. Schaporin. A setting of a Puschkin poem, with a German translation, one of a group of five, this is an interesting song, much more frankly romantic in style than latter-day Russian composers have been in the habit of turning out. The climactic part is well built up and there is a good accompaniment. Medium range. (Leningrad: Triton. New York: Affiliated Music Corp.)

'Sing a While Longer,' by Geoffrey O'Hara. A highly effective setting of an optimistic little poem by Edwin Markham, written for a voice that can encompass A Flat in the brilliant climax at the end. It is dedicated to John Charles Thomas. (C. Fischer.)

'Bridgebuilders,' a song of the Oxford Group, by George M. Fraser, with words by John M. Morrison. Ostensibly a crusaders' song, it has the earmarks of the cheapest and most amateurish examples of that species, but neither the commonplace and uninspired tune nor the text of similar description is consonant with the dignity of the implied purpose. (C. Fischer.)

'The Lord Is My Shepherd' (Psalm 23) set to Tonus Peregrinus. By Maurice Jacobson. As used in the Markova-Dolin ballet, 'David.' The vocal range lies entirely between F sharp and D of the treble clef and the setting consists of repeating one pair of strophes six times with only the slight variations necessary for the word-groupings. The effect is that of a simple chant, an ecclesiastical purity of line being achieved. The text is given both in English and in Hebrew, written phonetically, as for

the Sephardi pronunciation. (London: Elkin, New York: Galaxy Music Corp.)

For Violin

'Burleska,' Op. 12b, by Emil Hlobil, a difficult and none too grateful piece in the true spirit of its title that will require expert playing by a violinist with much dash and a sense of humor undaunted by Czechoslovakian modernism. (Hudebni Matic.)

'Falling Snow,' 'Berkeley Hills,' Valzer Grazioso, by Sydney Rosenbloom. The only one that comes to life musically is the waltz, which has a melodic grace and rhythmic lilt that justify its title. 'Falling Snow' affords good practice in light rapid passage work. (Schirmer.)

'Toreador Song' from 'Carmen,' by Georges Bizet, arranged by Charles J. Roberts. A straightforward arrangement in the key of C Minor-C Major the same version being designed to serve also for the oboe. (C. Fischer.)

'Marly-le-Roi,' by André Benoist, with the fingering and bowing of the violin part indicated by Albert Spalding. A graceful and flavorsome piece in minuet rhythm bound to be a sure-fire "repeat" number. The only technical demands are made by the middle section. (Schirmer.)

Part Songs (Secular)

Women's Voices:

'Sing Levy Dew,' 2 parts, by May Sarsen, a setting of an old English New Year rhyme. 'Summer Songs,' parts, by John Longmire, a gay seasonal song with words by Margaret Rose. (London: Stainer & Bell. New York: Galaxy Music Corp.)

'The Flowers of Edinburgh,' 2 parts, Scots country dance tune arranged by Kenneth Finlay. (London: Patterson's Publications. New York: Carl Fischer.)

'The Clock in the Hall,' 2 parts, by Montague Ewing, a simple setting of a bit of verse by Margaret Keir. (London: Elkin & Co.)

'Whither?' by Schubert; 'The Shepherdess' Sunday,' by Ole Bull; 'Lovely Spring,' by W. Coenen; 'Sleep, Precious Child,' by Wagner, 3 parts, all able arrangements by Harry Gilbert. 'Rapturous Youth,' 'Down in Ol' Virginia,' 2 parts, by Frank Fairfield, two jolly tunes easy to sing. 'Winter,' 3 parts, by Herbert Staveland Sammond, an interesting setting of an unusual poem by Flora Cecile Allison; 'All to Myself,' 2 parts, by Grace G. Wisner, a rhythmic piece in waltz time. (J. Fischer & Bro.)

Men's Voices:

'The Faith of the Tree,' by Ralph L. Baldwin, a capella work interesting harmonically. 'Northern Lights,' by Selim Palmgren, another a capella chorus with a Finnish flavor. (M. Witmark.)

'The Stars in Heaven Are Bright,' Welsh air; 'Dryads, Sylphs,' from the oratorio 'The Triumph of Time and Truth,' and 'Behold My Persia's Hero Made' from 'Belshazzar' by Handel, all arranged by Charles G. Dawe. 'Precious Wee One,' by Josephine Forsyth, a lullaby for solo voices with a hummed accompaniment. 'Tarantella,' by Enrico Barraja, a stirring Spanish number in rapid tempo. 'Serenade in the Snows,' a humorous "eccentric" song of a freezing lover. (C. Schirmer.)

'Ay-Ay-Ay,' Creole song; 'Dark Eyes,' 2 parts, Russian folk-song; 'We Sail the Ocean Blue,' from 'Pinafore,' 2 parts, and 'When the Foeman Bares His Steel,' from the 'Pirates of Penzance,' 3 parts, by Gilbert and Sullivan; 'Dedication,' 3 parts, by Robert Franz; 'Soldier's Chorus,' from 'Faust,' 3 parts, by Gounod; 'Oh! Susanna,' 3 parts, by Stephen Foster, all arranged by Wallingford Riegger. 'Boots,' by Robert S. Flagler, a setting of Kipling's poem. 'The Night Wind,' by Birger W. Nordlander, a setting of the poem by Eugene Field; 'The Sea Gypsy,' by Palmer Clark, a marching song of wanderlust; 'O My Lawd, What Shall I Do?' by David Guion, a setting by Mr. Riegger of this spiritual-type song. (Harold Flammer.)

F.

NEW SONGS

Just Published

ONE LOVELY NAME.....J. BERTRAM FOX
A Walter Savage Landor setting

I WOULD BE TRUE.....MILDRED TENNEY
An inspirational song

WHEN I AM DEAD, MY DEAREST.....JESSE M. WINNE
A very simple melodious setting of this famous Rossetti poem

Galaxy Music Corp., 17 W. 46th St., New York, N. Y.

VARIED PROGRAMS HEARD IN ST. LOUIS

Casadesus Recital Interrupted by Defective Pedal—Quartet and Violinist Heard

ST. LOUIS, Dec. 5.—A superb demonstration of piano-playing and self-control was shown by Robert Casadesus, the French pianist, at his recital at the Municipal Opera House on the evening of Nov. 17, the second concert of the Civic Music League. Before a capacity audience, Mr. Casadesus achieved a triumph in an entertaining program, despite the handicap which unexpectedly presented itself. After his first group of six sonatas by D. Scarlatti, the pedal of his concert piano refused to work, and the house piano, mounted on rollers, was wheeled out. Mozart's Sonata in F (K332), followed, and during the intermission an effort was made to repair the piano, which lasted only through one of four Ballades (G Minor) by Chopin, after which Mr. Casadesus returned to the house piano, which was not in the best of condition. The F Major, Op. 38; the A Flat Major, Op. 47; and the F Minor, Op. 52, followed, and the program closed with a superbly played group by Ravel, containing 'Jeux d'Eau', 'Forlane', and the Toccata, taken at a terrific tempo. The audience would not accept this as final, and demanded many encores.

Kolisch Quartet Plays

The Principis Concert and Lecture Course presented the Kolisch Quartet in their second concert of the season at Howard Hall on Nov. 13, their first local appearance. Their delightful unity of tone quality and technique served to excellent purpose in their presentation of an entertaining program, which contained the Beethoven Quartet, Op. 18, No. 5; the Dvorak Quartet, Op. 96; Variations from Quartet in D Major ('Death and The Maiden'), by Schubert; the beautiful Andantino from Debussy's Quartet, Op. 10; and the 'Italian' Serenade, by Hugo Wolf. Additional interest was manifested in the fact of the absence of music scores, and Mr. Kolisch's facility in playing his violin with the left hand. The audience was enthusiastic, and demanded several extras.

Scipione Guidi appeared as the first artist in the Concordia Seminary Lyceum Course in a violin recital on the evening of Nov. 13. He was accompanied by Josephine Pipkin Gottschalk. Mr. Guidi's program contained works that gave him full scope in displaying a technique of flawless calibre, combined with a tone of depth and warmth. Beethoven's Sonata, Op. 47, gave both artists a fine opportunity for concerted playing, and the remainder of

the program contained works by Handel, Saint-Saëns, Wagner, and Sarasate, besides several extras.

An appreciative audience greeted Felix Slatkin when he appeared in a violin recital at the Hotel Coronado on Nov. 18. His selections were diversified and entertaining, containing sonatas by Vivaldi-Respighi and Franck, the Concerto in E minor by Jules Conus, and works by Paganini, Dohnanyi, and Ravel, besides a number of encores. He was ably assisted at the piano by Josephine Pipkin Gottschalk.

HERBERT W. COST

Juilliard Graduate School Adds Hackett to Faculty

To Replace Late Horatio Connell in Vocal Department

Charles Hackett, tenor, of the Metropolitan Opera, has been appointed to the faculty of the Juilliard Graduate School for the remainder of the present



Charles Hackett, Who Has Joined the Faculty
of the Juilliard Graduate School

school year. He will teach the vocal students who had been studying with Horatio Connell until the latter's recent death.

Mr. Hackett has sung in opera both here and abroad, has concertized extensively in this country, Europe, and Australia, and has been soloist with most of the major orchestras.

Gerster-Gardini Club Meets

The Gerster-Gardini Club gave a reception at the residence of Mrs. John Henry Hammond on the afternoon of Nov. 21. Compositions by Edgar Stillman Kelley were played by him and Mrs. Kelley, and songs by him, sung by Verna Carega, who also contributed an aria from 'Don Carlos', accompanied by Florence Barbour.

MANY RECITALS APPLAUDED IN CAPITAL

Opera Quartet, Rachmaninoff, Jepson, and Martini Among Visitors

WASHINGTON, D. C., Dec. 5.—Three members of the Metropolitan Opera Quartet—Josephine Antoine, Helen Olheim and Joseph Bentonelli—with Conrad Mayo substituting for Julius Huehn, fourth member of the group, gave a concert of arias, duets and quartets from several operas on Nov. 8. The artists, appearing on Mrs. Dorothy Hodgkin Dorsey's series, sang in Constitution Hall.

Sergei Rachmaninoff gave a recital before a packed house in Constitution Hall on Dec. 1. Helen Jepson, soprano, and Nino Martini, tenor, both of the Metropolitan Opera, sang on Nov. 22 in Constitution Hall before a capacity audience.

Mme. Maruchess Plays

Alix Young Maruchess, viola and viola d'amore player gave an unusual concert on Dec. 3 under the management of Elena deSayn, director of Concerts Intimes, and for the benefit of Columbia Hospital for Women. Mrs. Maruchess was warmly received in a program that presented both ancient and modern music.

Returning after an absence of several years the Kedroff Vocal Quartet was heard under the management of the T. Arthur Smith Concert Bureau on Nov. 29 in the Mayflower Hotel. N. N. Kedroff is founder of the group, and other members are I. K. Denisoff, T. F. Kasakov, and K. E. Kaidanoff. Their program ran from Russian music to songs by Mozart.

Todd Duncan, who sang the role of Porgy in George Gershwin's opera 'Porgy and Bess', gave a concert of opera songs and Lieder on Nov. 17 in Armstrong High School auditorium, accompanied by Frank Bibb. The event was under the auspices of the Howard University Women's Club.

Lieut. Charles Benter, conductor, presented the U. S. Navy Band Orchestra on Dec. 1 in a concert featuring Beethoven's First Symphony, and under the direction of Capt. Taylor Branson, the Marine Band Orchestra played popular classics in a Dec. 2 concert.

Glen Carow, young Washington pianist, was soloist with the Department of Agriculture Orchestra on Nov. 17 in the Federal Auditorium of the Labor Building. He was heard in the G Minor Concerto by Mendelssohn. Dr. Walter Bauer, conductor, presented a program which included Schubert's 'Unfinished'. Another young pianist, Helen McGraw, a pupil of Alexander Sklarevski at Peabody Conservatory in Baltimore, gave a recital on Nov. 18 in the Willard Hotel. Her program ranged from Bach to Stravinsky.

Irving Lean, Washington violinist, and Thelma Stein, of New York, gave a joint recital on Nov. 16 in the Wardman Park Theatre.

Dr. E. N. C. Barnes, director of public school music in Washington, has been giving a group of lectures on 'Milestones in American Music'. Mrs. Joseph Robichaux, soprano, appeared with the lecturer on Nov. 6 in a program devoted to the songwriters, Amy Beach, George Chadwick, Arthur Foote and James H. Rogers. A quartet, composed of Hendrik Essers, violin; Paul Garrett, clarinet; Louis Potter, Jr., 'cello, and Valdamir Vasa, piano, assisted Dr. Barnes on Nov. 13 in a lecture on Edward MacDowell, Horatio Parker and Ethelbert Nevin.

Phyllis Fergus Hoyt, composer and president of the League of American Pen Women, presided at the first celebrity breakfast of the season on Nov. 7. Geoffrey O'Hara, composer, was toastmaster, and Dorothy Radde Emery, composer, was chairman of the musical program, which presented Lee Pattison, pianist, and Evelyn Ewart, soprano. Members of the University of Maryland Glee Club, led by Harlan Randall, sang a group of Mr. O'Hara's songs. Paco Cansino and Senorita Juanita gave a program of authentic Spanish dances on Nov. 8 in the Willard Hotel ballroom. Fernando Alonso, pianist, assisted.

JAY WALZ

Community Sing Held in Chattanooga

CHATTANOOGA, TENN., Dec. 5.—A Thanksgiving Community Sing, sponsored here by J. Oscar Miller and the Cadec Choral Society for charitable purposes, was attended by thousands of citizens in Memorial Auditorium on Nov. 25. Numerous church and school choirs and ensembles were heard, while the large audience participated in all the music with which they were familiar.

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by

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Four Hands

by

JAMES WHITTAKER

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- Ib. The Garden of Live Flowers
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CONCERTS: Jan Smeterlin in Chopin List—Young Artists Heard

(Continued from page 14)

texture of her tone proved to be one of the most potent elements of her pianistic art. The Bach-Hess transcriptions, with the contrasting chorale and interludes admirably adjusted; the Haydn sonata, with only



Eugenia Buxton

a couple of ill-advised rallentandos in the opening Allegro to mar the sparkling gaiety that characterized it and the Presto; certain of the Symphonic Etudes, and, perhaps above all, the 'Jeux d'eau,' were the high lights of a recital that showed unusual promise and already gratifying fulfillment. It was no uncommon pleasure to hear the Ravel piece taken at the moderate tempo prescribed and played with the lovely liquid tone and iridescent coloring Miss Buxton brought to it.

Not all of the Schumann etudes had been thoroughly assimilated, nor were the musical opportunities of the Chopin etudes

fully explored, but the Debussy prelude was rich in color and the Prokofieff march rhythmically crisp, while the Strauss-Tausig waltz provided the pianist with a vehicle for a fittingly brilliant close. There was much warm and deserved applause at every pause in the program.

Erno Valasek in Violin Recital

Erno Valasek, violinist. Arthur Lloyd, accompanist. The Town Hall, Dec. 4, evening:

Sonata in D Minor.....Geminiani-Betti
(First time in New York)
Concerto in A Minor.....Goldmark
'Paganiniana'.....Betti
Romance in F.....Beethoven
Hungarian Airs.....Ernst

Erno Valasek is no longer in the enigmatic realm of the wonder-children. Close now to his majority, Valasek shows him-



Erno Valasek

self this season to be close to adulthood and full maturity as a performing artist. He has made, we believe, the critical

transition from youthful precocity to adult virtuosity which many—we might say most—child prodigies never make. A career as a concert violinist now lies before him.

His technique as displayed in the appealing Goldmark concerto and the 'Paganiniana', a suite based upon three of the Paganini caprices, is of the most brilliant variety, somewhat impetuously used at times, perhaps, but never out of hand, never tentative. The Geminiani sonata, played in a new arrangement by Valasek's teacher, Adolfo Betti, portions of the concerto and the Beethoven Romance gave him opportunity to display a vibrant, full-bodied and communicative tone especially beautiful in the singing legato passages. His intonation, with rare exceptions, was unerring, his rhythms were solid and his bowing was direct and secure. Artistically, the young player seemed utterly sincere and unassuming. He interpreted with intelligence and conviction, but put on no show in the doing of it. In a word, he disclosed musical equipment of a quality to be envied by many violinists, young or old, who already are established with the public. Mr. Lloyd was a very capable accompanist. There was much applause from the large audience.

Smeterlin Plays All-Chopin Program

Jan Smeterlin, pianist. Town Hall. Nov. 28, afternoon:

Chopin Program
Fantasie, Op. 49; Impromptu, Op. 36; Mazurkas, Op. 30, No. 2, Op. 33, No. 2; Ballade, Op. 23.
Nocturne in G, Op. 37; Sonata in B Flat Minor, Op. 35; Etudes, Op. 25; No. 5; Op. 10; No. 2 and No. 11; Andante et grande Polonaise brillante, Op. 22.

Because he is a compatriot of the piano's privately-owned composer, Chopin, Mr. Smeterlin is commonly looked to for authoritative and transcendent interpretations of the Pole's music. This is not wholly a reasonable thing, yet in the case of Mr. Smeterlin it is not amiss, for this performer is remarkably conversant with particular phases of Chopin playing which are basic.

In this wisdom is the realization that detail, subtle effects, carefully scaled dynamics and motility are of the first importance. Chopin's music needs polish, and Mr. Smeterlin provided that polish, and masterfully. The smaller works seemed more sympathetic to the performer than the bigger ones: the impromptu, the nocturne and the mazurkas were projected better than the sonata. When the finer nuances and less extended discourses were in hand, Mr. Smeterlin was most at home. He handled them with appropriate delicacy. He did not achieve the more elaborate conceptions with so sure a touch, however. The audience was very large and very well pleased with the proceedings.

Brynley and Notley Give Program of Duets

David Brynley, tenor, and Norman Notley, baritone, former members of the English Singers, who have been heard here before in their own programs, returned in a duet recital of old music in the Town Hall on the evening of Nov. 22. As before, Mr. Notley played the accompaniments.

In spite of the inescapable monotony of a program of this type, the two singers gave an evening of unusual and almost entirely unfamiliar music, in a style which is difficult of acquisition. Forgotten operas by Lully and Destouches were brought to life in tenuous arias highly characteristic of their time. Music of religious content and the delicate secular works all had impeccable performances. In Rosenmüller's 'Lament of Jeremiah', Mr. Notley made much of one of the few solos on the program, and Mr. Brynley had a similar opportunity, well grasped, in 'Oh Death, Rock Me to Sleep', the authorship of which is attributed to Anne Boleyn. The arrangement was by Arnold Dolmetsch. A sea chanty, 'Tom's Gone to Hilo', in a far different vein, was sung with much vim that found a ready response from the audience.



Jan Smeterlin

Gerald Tracy Again Heard

Gerald Tracy, who had been heard before on several occasions appeared in recital again in the Town Hall on the afternoon of Nov. 21, when his program consisted of a Toccata in D Major by Bach, the Schubert Sonata in D Major, Op. 53, the Brahms Variations and Fugue on a Theme by Handel, and Ravel's suite, 'Le tombeau de Couperin'.

The young pianist conveyed a refreshing impression of enjoying the music he played and he brought to it musicianly intelligence and a technical equipment entirely adequate for the problems involved. This enabled him to project the Bach number in a facile and clean-cut manner, with an especially lucid exposition of the fugue parts. While he approached the subsequent compositions with the same evident earnestness of purpose.

(Continued on page 28)

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BODANZKY CONDUCTS MINNEAPOLIS MEN

Works by Wagner and Brahms Played, with Kullmann as Soloist

MINNEAPOLIS, Dec. 5.—Artur Bodanzky, since his arrival here as guest conductor of the Minneapolis Symphony for two weeks, has introduced a vital and straightforward style which has wrought stirring results in Wagner, Brahms, and Mendelssohn interpretations.

Mr. Bodanzky made his first appearance at the third Friday concert of the orchestra, playing the Brahms Fourth and a group of Wagner numbers. Mr. Bodanzky's tempi are strict, but they are also dynamic, and they allow for no fancy embroidery and sentimentality.

'Siegfried's Rhine Journey', the 'Meistersinger' Prelude, and the accompaniments to the singing of Charles Kullmann, Metropolitan tenor, were the work of an experienced and assured specialist in Wagner. The tenor pleased by his affability and a clear-toned and agile voice, heard to better effect in the first-act aria from 'Die Meistersinger' than in the Prize song.

Ormandy in Viennese List

Mr. Bodanzky also had charge of the Sunday Pop which followed, giving us a fine and lustrous version of Mendelssohn's 'Italian' Symphony, and again a generous helping of Wagner. The orchestra played capably under him. Eugene Ormandy left for Philadelphia after an unforgettable Viennese program in which the waltzing Strauss family took major honors. Mr. Ormandy's rhythmic grace and finesse made lovely things of these waltzes and polkas, as with the Schubert 'Unfinished' and the Mozart Divertimento in D. His last Friday evening gave us Schumann's Second Symphony, seldom played here; the 'Royal Fireworks' Suite of Handel, arranged by Harty; the 'Galanta' Dances of Kodaly in a first performance; and Stravinsky's 'Firebird' Suite—all given alert and dramatic presentations.

JOHN K. SHERMAN

Clinics Listed for M. T. N. A. Convention

LAWRENCE, KAN., Dec. 5.—When the Music Teachers' National Association meets in Chicago, Dec. 28 to 31, clinics and forums will include the Chicago Civic Orchestra under the supervision of Frederick Stock and Hans Lange; a vocal clinic under D. A. Clippinger, a choral clinic under Edgar A. Nelson and a piano forum under Edwin Hughes. Choral organizations includ-

ing the Chicago A Capella Choir under Noble Cain, Chicago Symphonic Choir, Walter Aschenbrenner, conductor; the Paulist Choristers, Father O'Malley conductor, and the High School A Capella Choir, LeRoy Wetzell, conductor, will participate in the programs.

Persinger to Hold Classes at Peabody Conservatory

Master Classes to Be Conducted by Violinist for Two Months

BALTIMORE, Dec. 5.—The Peabody Conservatory of Music, Otto Ortmann, director, recently engaged the violinist and pedagogue, Louis Persinger, to conduct a master class for advanced stu-



Louis Persinger, Who Will Conduct Master Classes at the Peabody Conservatory

dents. The class will be held weekly, on Thursdays, at the Conservatory during the months of January and February. Performances of advanced works and a critical analysis of the technical and interpretative problems involved will make up the course. All members will be required to perform at classes.

Beveridge Webster to Play Stravinsky Work with Philharmonic

Beveridge Webster, who recently appeared as one of the four pianists in the Bach Concerto at the New York Philharmonic-Symphony's pension fund concert, will again be soloist with that orchestra in January. At that time he will play Stravinsky's Capriccio, with the composer conducting. Shortly after this appearance, the pianist plans to sail for his annual European tour.

Amy Ellerman in Varied Programs

Amy Ellerman, contralto, was heard as a soloist in a performance of Handel's 'Judas Maccabaeus', given at the First Presbyterian Church on Nov. 29. She was also heard as assisting artist at the seventh concert of the St. Cecilia Society of Old Greenwich, Roy Williams Steele, conductor, on Nov. 17.

Elaine Horton Heard in Recital

At a recent meeting of the Women's Press Club of New York City at the Hotel Pennsylvania on Nov. 28, Elaine Horton, contralto, sang works by R. Strauss, Bishop, Bohm; Griffes's 'By a Lonely Forest Pathway', Bassett's 'Take Joy Home', and an old Scotch air. Her accompanist was James Quillian.

FOURTH CLINIC HELD AT ITHACA COLLEGE

N. Y. State School Band and Orchestra Association Meet in Three-day Session

ITHACA, Dec. 5.—The fourth annual clinic of the New York state school band and orchestra association was held at Ithaca College, from Nov. 19 to 21, with a registration of 354 supervisors and students. The climax of the final session was the first appearance of the ninety-five piece All-State Orchestra, Ebba M. Goranson, conductor; Victor L. F. Rebmann and Cornelius D. Gall, guest conductors, in a joint concert with the 114-piece All-State Band—Raymond Russell, conductor; Carleton L. Stewart and Arthur Goranson, guest conductors. Mr. Stewart, of Mason City, Iowa, was the chief guest conductor at the clinic; Mr. Goranson was re-elected president of the association.

In honor of the Clinic three Ithaca College groups participated in a concert on Nov. 20: the symphony, Craig McHenry, conductor, the choir, Bert Rogers Lyon, conductor, and the concert band, Walter Beeler, conductor. On Nov. 21 two Ithaca High School instrumental groups paid a similar honor: the orchestra, with S. Carolyn Marsh, and the band, with Dayton F. Latham. Addresses during the clinic were made by Dr. Russell Carter, state music supervisor; Prof. Paul J. Weaver of Cornell University, and Clifford V. Buttelman, executive secretary of the M. E. N. C.

The first public concert of the Ithaca String Sinfonietta was given on Nov.

22 in Willard Straight Hall. Ronald Ingalls admirably conducted the ensemble in a program of superlative eighteenth century works, Torelli's D Minor Concerto, Handel's A Minor Concerto Grosso, and Bach's D Minor Double Concerto. The soloists for the Bach were William Coad and Joseph Kirshbaum.

Ruth Blackman Rodgers, soprano, with Doris Nichols Holmes at the piano, was the principal soloist at the annual Thanksgiving concert and twenty-eighth alumni reunion of Ithaca High School choral organizations. Laura Bryant, conductor, was assisted by eight former student conductors. Edith Kimple was the accompanist. Other alumni soloists were Lyman Congdon, tenor, and Eugenia Adamus Matz, violinist. The string choir played under the baton of Bernice Finch.

J. MURRAY BARBOUR

William Penny Hacker Conducts Havana Philharmonic

HAVANA, Dec. 1.—William Penny Hacker, young pianist and conductor, who is the musical director of the Albany Philharmonic, conducted the Havana Philharmonic on Nov. 22. He also appeared as pianist-conductor in Mozart's A Major Concerto. Included in the program were first performances in Havana of a chorale for strings, by Templeton Strong, and Five Miniatures, by Paul White.

While in Cuba, Mr. Hacker was presented in piano recital by the Lyceum Society of Havana on Nov. 26, and at Pro Arte Musical on Nov. 28.

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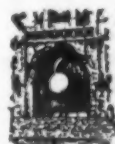
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CONCERTS IN NEW YORK

(Continued from page 26)

pose, he did not respond convincingly to the deeper and more lyrical implications of the Schubert sonata, nor were the Brahms variations penetratingly differentiated in character, highly commendable technically as they were. More color was needed for the various comfortably negotiated numbers of the Ravel suite, too, and in general, a better quality of forte tone and a stronger feeling for fundamental rhythmic pulsation. The audience applauded cordially.

Willard MacGregor Heard in Recital

Willard MacGregor, pianist. Town Hall, Nov. 20, evening:

Chaconne.....Bach-Busoni
Sixteen Waltzes, Op. 39; Intermezzo in E Flat Minor; Rhapsody in E Flat, Op. 119, No. 4.....Brahms
Sonata in A Major (posthumous).....Schubert
'Jeux d'eau'; 'Ondine'.....Ravel
Polka on a Theme by W. R.; Rachmaninoff
Scherzo in B Flat Minor.....Chopin

Mr. MacGregor, who made his first appearance here last season, again gave impressive evidence of being able to cope easily with whatever technical demands the music he takes in hand may make upon him. His digital facility in particular has reached an advanced stage of development, and hence it was not surprising that the exacting variations of the Chaconne were played with such notable clarity and ease. The two Ravel numbers likewise were performed with deft fluency, as was the Chopin Scherzo that served as an end-piece, and his vitality and contagious zest remained unflagging throughout.

The same technical command stood the pianist in good stead in the other listed compositions also, albeit in the Schubert sonata and the varied Brahms group he seemed to be on somewhat less congenial emotional ground. There was an audience of goodly numbers in attendance and much applause.

All-Wolf Program Is Presented by Klara Kwartin

An all-Wolf song program was presented by Klara Kwartin, soprano, in the Town Hall on the evening of Nov. 24. It brought to first hearing in New York six of the recently re-discovered Lieder of that com-

poser that have been the subject of much comment in Vienna and elsewhere in Central Europe. The six were: 'Ghasel', 'Suchens Vogel', 'In der Fremde', 'Liebesfrühling', 'Gretchen vor dem Andachtsbild der Mater Doloresa' and 'Die Kleine'. All date from the great song writer's formative period and perhaps not one could hold a place in competition with later Wolf songs on the strength of its basic appeal. The two which most nearly qualified as mature Wolf were the 'Gretchen' song, with its impassioned pleading and religiosity, and the tender 'Die Kleine'. The others not only were unusually simple as to harmonic structure, but bordered on a Viennese type of melodic statement that was agreeable enough to the ear but relatively unexpressive as a medium for poetry.

Conceivably, they could have been more eloquently sung. Mme. Kwartin went about her task conscientiously, if with neither the voice nor the gift for interpretation to convince the listener that he was getting all the composer had to give. She is to be commended, however, for earnest effort and for a program which otherwise included many of Wolf's most masterly creations in Lied form, such as 'Auf einer Wanderung', 'Mignon', 'Erstes Liebeslied eines Mädchens', and the seldom-heard 'St. Nepomuk's Vorabend' and 'Butt ihn o Mutter'. Fritz Kitzinger played able, if at times over-assertive accompaniments.

Song Recital by Douglas Beattie



Douglas Beattie

Weight and richness of voice were assets which Douglas Beattie, young California bass-baritone, brought to his first New York recital, given in the Town Hall on the evening of Nov. 23.

His program was one out of the ordinary in that it included a group in Russian, as well as Italian songs and German Lieder, several opera airs and the usual concessions to American and British composers.

The Russian group presented as its most effective number, 'The Siege of Kazan' from Moussorgsky's 'Boris Godounoff'. It was vividly achieved and served to emphasize dramatic gifts that were recognizable also, if in a more rudimentary state, in the air, 'Ella giamma m'amo' from Verdi's 'Don Carlos' and 'La Calunnia' from Ros-

sini's 'Il Barbiere', the latter a highly successful extra.

The recitalist was less in his element in 'Se vuol ballare' from Mozart's 'Nozze di Figaro', which approached more nearly the style of Rossini than of Mozart, as sung. Hard driving of forte tones, coupled with an explosive attack, resulted in loss of quality at times, whereas songs that called for use of mezza voce, like Schubert's 'Der Leiermann' were projected smoothly and musically.

Mr. Beattie was ably accompanied by Fritz Kitzinger. The audience applauded with marked cordiality.

Ania Dorfmann in Debut Recital



Ania Dorfmann

Ania Dorfmann, Russian pianist, made her debut in a recital in the Town Hall on the evening of Nov. 27. A Sonata by Baldassare Galuppi was a welcome deviation from the usual standardized introduction to keyboard programs.

Her playing was characterized by clarity, brilliance and technical facility and in the Allegro and final Gigue of the Galuppi work by no little charm and feeling for wit. Beethoven's Sonata Op. 2, No. 3, and Schumann's 'Phantasiestücke', Op. 12, followed. Not all of these two works was completely realized, as in the Schumann, 'Des Abends', 'Aufschwung' and 'Ende vom Lied' succeeded only in becoming literal and dispassionate expressions; but in the same composer's 'Warum?' and 'In der Nacht', moods were achieved with both charm and simplicity.

Debussy's 'Bruyere', 'La Plus que Lent' and 'Generale Lavine'; Liadoff's Variations on a Polish theme and works by Chopin, were fortunately chosen and as fortunately interpreted. Miss Dorfmann, a pianist of both grace and delicately imaginative properties, was recognized as such by a large and friendly audience.

Eva Lynne Booth Gives Recital

Eva Lynne Booth, a grand-daughter of Gen. Booth of Salvation Army fame, gave a recital in The Town Hall on the evening of Nov. 25, beginning with Rachmaninoff's Variations on a Theme by Corelli and following with a Chopin group, consisting of the Sonata in B Flat Minor, the Waltz in D Flat in Godowsky's version and the Fantasy in F Minor, Debussy's 'Pour le piano' suite, a Ballade quasi sonata by the recitalist, a Mouvement de Menuet by Ravel and Liszt's 'St. Francis of Paulo Walking on the Waves' completed the list.

Making due allowance for the nervousness that obviously handicapped her, it did not appear that the pianist, who has studied in London and, more recently, New York, had penetrated far beneath the surface of the major works undertaken, while the quality of her tone and weakness of her rhythmic sense indicated two of the fundamental aspects that call for concentrated remedial effort on her part. She received encouraging applause.

Webster Aitken Plays Mozart and Bach

Webster Aitken, pianist, gave a recital of unusual programmatic interest on the afternoon of Nov. 29 in the Town Hall when he played Mozart's Fantasy in C Minor, K. 475; the same composer's Sonata in C Minor, K. 457, and Bach's 'Goldberg' Variations.

Mr. Aitken's performance was technically secure, his playing often deft in execution and he possesses a good touch and apparently understands the values of dynamics—assets not always utilized to their best advantage. In the Mozart Fantasy and Sonata

pauses were stressed unduly and disagreement was possible in matters of tempo. Mr. Aitken's digital facility served him in good stead throughout the Bach variations. P.

Alice Tully Heard in Songs, Assisted by Quartet

Alice Tully, soprano. Arpad Sandor, accompanist. Assisted by a string quartet: Edwin Bachman, Bernard Ocko, Egon Kornstein and John Mundy. Town Hall, Nov. 28, evening:

'Lascia Chi-o Pianga', from 'Rinaldo';
'V'Adoro Pupille Saeete d'Amore', from
'Giulio Cesare'.....Handel
'Venetianisches Wiegenlied'; 'Valse de
'Chopin'.....Marx
'Befreit'; 'Cecile'.....Strauss
'Chanson Perpetuelle'.....Chausson
(with Piano and String Quartet)
'De Soir', 'L'Echellonnement des Haies';
'La Grotte'; 'Fantoches'; 'Chevaux de
Bois'.....Debussy
'Invocation'.....Kramer
'The Sea-Shell'.....Engel
'The Three Cherry Trees'.....Johnson
'If You Would Have It So'.....Hadley
'Green Branches'.....Watts

Miss Tully brought to this program the taste and the diversity of style essential to its interesting content. The Chausson



Alice Tully

work, in which the quartet of strings gave her admirable support, came gratefully to the ear, thanks to the care and the sympathy of its performance. All things considered, the recitalist was happiest in her French songs, possibly because of her studies, residence and public appearances in concert and opera in Paris. The Debussy songs were particularly well achieved, the mood of 'Le Soir' being communicated with real artistry. There was less of emotional conviction in her projections of the German Lieder of Strauss and Marx. In its middle and lower reaches, the recitalist's voice was full and warm. Upper tones had a tendency toward the metallic, and were not altogether steady. Arpad Sandor played his customary artistic accompaniments.

Kolisch Quartet and Feuermann Assist 'New Friends of Music' Program

New Friends of Music. Participating artists: The Kolisch Quartet; Emanuel Feuermann, 'cellist; Wolfgang Rebner, pianist; Domenico Caputo and John Barrows, French horn. The Town Hall, Nov. 29, afternoon:

Beethoven Program
Quartet in C Sharp Minor (Op. 131)
Sonata for piano and 'cello in D (Op. 102, No. 2)
Sextet for two horns and string quartet in E Flat

This was the fourth in the extended series of Brahms and Beethoven programs (Continued on page 31)



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RADIO:

By WARREN H. POTTER

AS its Christmas gift to radio listeners throughout the world, the Radio Corporation of America, David Sarnoff, president, will sponsor broadcasts of Metropolitan Opera performances beginning on the afternoon of Dec. 24, with Humperdinck's 'Hansel und Gretel'. The Saturday afternoon programs will start on Dec. 26 and continue each week at the same time for the remainder of the season, and in addition, shortwave transmitters affiliated with NBC will make these available to listeners in all parts of the world. Mr. Sarnoff is also a director of the Metropolitan Opera Association. An impartial survey taken last year showed that 9,000,000 persons in the United States heard the operas each week—a little over seven percent of the total population.

Plans to broadcast from the United States to South and Central America were announced recently by NBC. This move is frankly stated to be in competition with Germany, England and other European countries that have been building programs for South America for years. Among the suggested material to be sent from the United States are the Metropolitan Opera performances and Boston Symphony programs.

Four Nocturnes for contralto and orchestra by Gardner Read, young American composer, were performed by Lodema Legg with the Rochester Civic Orchestra under the baton of Guy Fraser Harrison on the weekly broadcast of that organization on Nov. 16. Mr. Harrison also plans to give the air premiere in January of a new song cycle with orchestra, by Mr. Read. The cycle is a group of three Chinese lyrics and is titled 'From a Lute of Jade'.

The fourth of General Motors "Good Neighbor" concerts took place on Dec. 6 at the County Center in White Plains, when Lily Pons was soloist with the orchestra under Erno Rapee. These events so ingratiously named, are produced in various cities at periodic intervals as a deviation from the regular G.M. series sent from Carnegie Hall in New York and are designed to present a "pageant" of the various orchestras playing throughout the country.

The previous week, in response to a deluge of requests, an orchestral list was relayed from G.M.'s regular stamping

RCA to Sponsor Metropolitan Opera Broadcasts as World-wide Christmas Gift — NBC Flirts with South America

grounds under Mr. Rapee with John Amans, flutist, and Joseph Schuster, 'cellist, both members of the orchestra, as soloists.

Percy Grainger, pianist and composer who, about two thirds of the way through his score 'Marching Song of Democracy', has written the following directions to his singers, "Don't tire yourselves over this; keep fresh for what's to come!" will be heard on an RCA program over WJZ on Dec. 13. He recently returned from London where he was presented by the British

Broadcasting Company to its listeners in a program of his own works.

That enterprising station WQXR (the call-signal was recently changed from W2XR) lists almost 300 programs of classical recorded music to be sent over the air during the month of December. This includes a "festival" of the works of Bach, Beethoven and Brahms. The broadcasts of the Women's Symphony from Carnegie Hall have also been taken over by WQXR and began on Dec. 1 with a well-produced program on which Ethel Peyser was the logically chosen commentator, along with Julian Seaman, music critic of the *Daily Mirror*.

Columbia's Concert Hall inaugurated a new weekly series on Dec. 7 called 'Modern Masters', which will offer contemporary composer-pianists in recitals of their

works. Aaron Copland, American artist, headed the list and he will be followed by Alexander Tansman, Polish pianist on Dec. 14. Paul Pisk, Viennese musicologist and composer, will be heard on Dec. 21.

Lucile Manners, soprano, has been signed to a long term contract to replace Jessica Dragonette, 'permanent' star of the Cities Service concerts, one of the oldest programs of the NBC networks. She will begin on Feb. 5, and though it may seem a contradiction to "replace a permanent star" the statement is not so far-fetched when the seven years Miss Dragonette has been heard on Cities Service are considered.

The first national conference on educational broadcasting was to be held in Washington, D. C., on Dec. 10, 11 and 12. . . . Sascha Gorodnitzki, Russian pianist, was heard in a special program on Nov. 29 over a WABC-Columbia network in behalf of the Christmas Seal sale. . . . Herman Nauman, musical director of WNYC, municipal station of New York City, recently returned to his duties after a tour of Europe where he was invited by seven foreign governments to conduct concerts of American music. . . . The first performance in America of the incidental music by Tchaikovsky to Ostroffsky's 'The Snow Maiden', will be given by the NBC Symphony and a group of singers under Dr. Frank Black on Christmas eve. . . . On the same date, 'Holy Night', written by Franz Gruber 117 years ago, broadcast from Obendorf, will begin a 'round-the-world broadcast through NBC channels.

Music and the Microphone

No. 1—A Conductor's View of Radio Problems, Past and Present

By HOWARD BARLOW

(Staff Conductor, Columbia Broadcasting System)

WHEN I came into radio nine years ago, I was already possessed of some conducting experience. I had conducted at opera houses and at theatres, and the American National Orchestra had been my proudest creation. But I realized at once that there was nothing quite like radio conducting.



Howard Barlow

Those were the days which we veterans at CBS are now accustomed to call "primeval". We all had to learn as we went along. Take the matter of radio timing, for instance. On the very first program which I conducted for Columbia, a broadcast of Deems Taylor's 'The King's Henchman', we ran over forty-five minutes of our scheduled time.

Another shocking thing to me, at the beginning, was the size of the so-called "symphony orchestra" which it was my special task to conduct. I had been brought up to believe that you couldn't dare approach Beethoven or Brahms or Wagner without an orchestra of at least eighty men. I was given exactly twenty-three.

In those days we weren't very subtle about broadcasting symphonic music. We just were terribly excited about getting as much good music on the air as possible. After the first shock about the size of my orchestra, I swallowed my conservative training, and went ahead. We used to play on Sunday afternoons in the borrowed studios of WOR. And in that Sunday hour from 3:00 to 4:00 p.m., we plunged up to our eyes in the classical literature of the world. I dug up all the music I had always wanted to conduct on the concert stage, and a lot that I'd done with a full-sized orchestra. Once we produced Beethoven's Ninth Symphony with twenty-nine men and a chorus of sixteen voices. Our motto in those days was "The carbon mike can cover up a multitude of sins."

We were thinking then how they must be sitting around their new crystal sets, ears clamped to the head-phones, thinking, "I'm hearing Wagner for the first time! So this is Beethoven!"

We learned not to miss the applause. The letters that poured in to us were more meaningful than the clapping of my concert days. Little music teachers struggling along in small towns of the South and Middle West would write, thanking us. Letters from bed-ridden people, from old people who "had never heard an orchestra in their whole lives" would come. As the network over which we broadcast leaped the Rockies, and as our facilities increased in clarity, these letters came from farther and farther away. Today, filed in vast piles in our desks, they are of more value, more meaningful than any newspaper accounts of my old concerts ever were.

I have seen in these nine years of radio conducting the demand for good music grow. The Philco Radio Hour for which I conducted, was one of the first commercially sponsored symphonic programs. The advertiser's interest in it proved that symphonic music had a definite appeal to America. Since that time, the increase in commercially sponsored symphonic broadcasts has strengthened that proof.

Radio has learned to present great music in the American way, for radio is essentially an American medium. Symphonic programs on the air are designed to be good shows. We present the music with the aid of glowing continuity which prepares the listening mind, which illumines the understanding. We conduct and play the music as it was originally written, making no attempt to re-vamp it, for we know that it is greater than ourselves. But in matters of program building and presentation, we have done our best to remove the fear of dryness, of difficulty which has so long beset American minds in regard to composers like Bach and Beethoven.

I venture to say that scope will widen with the years. A month or so ago, Columbia commissioned six composers of note to write special works. I will conduct these works next June. These six musicians and other musicians all over the world are learning to write a new kind of music—"radio music", they call it, designed to please the microphone alone. Such signs are not marvelous to those of us who have seen radio grow in the past nine years. They are only indicative of a feeling we have long entertained—that radio in its ultimate state may be the greatest patron of the living art of music.

Rosa Ponselle Sings on Broadcast from Chicago

Rosa Ponselle, soprano, of the Metropolitan Opera, is announced as guest soloist on the Sears-Roebuck program on Dec. 10, which will be broadcast from Chicago over a Columbia Broadcasting System network.

Arthur Loesser Plays in Louisville

LOUISVILLE, KY., Dec. 5.—Arthur Loesser, pianist, played for the first time in Louisville in the auditorium of the Woman's Club, on Nov. 10. Mr. Loesser's program, chosen with taste, embraced three sonatas by Scarlatti, the Bach 'Italian' Concerto; Mendelssohn's Scherzo a capriccio; a group of five Chopin numbers, and works by Albeniz, Dohnányi, and Liszt. This attraction was the first of a series of three to be given by the music committee of the Woman's Club. The other two are the Marienne Kneisel quartet and Hubert Kockritz, Cincinnati baritone. H. P.

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SINGERS ARE WELCOMED IN MINNEAPOLIS

Three Scandinavian Artists Heard in Recent Weeks— San Carlo on List

MINNEAPOLIS, Dec. 5.—Three Scandinavian singers have been heard in recent weeks. The latest to appear was Lauritz Melchior, of the Metropolitan Opera, who sang for a large crowd at Northrop Auditorium. The Danish tenor again delighted and impressed by the solidity and dramatic fire of his voice, and also by finesse in songs of tender and quiet expression. His German Lieder were exceptional, and the arias bore the touch of lyric and his-

trionic genius. Kurt Ruhrseitz was a good accompanist.

Kirsten Flagstad, of the Metropolitan Opera, made her second appearance in Minneapolis when she opened the University Artists series at the University of Minnesota. The Norwegian soprano was in good voice, her program was ingeniously and unconventionally arranged, and a large audience gave her the tribute of unstinted admiration and enthusiasm. Edwin McArthur proved an exceptional accompanist.

The third singer from the Scandinavian peninsula—this one making her first appearance in the Northwest—was Gertrud Wettergren, first artist in the Thursday Musical's series. Mme. Wettergren's sense of drama, her power, and her vivid characterization made her one of the most exciting singers heard in Minneapolis in years.

Lotte Lehmann was heard in a satisfying song recital in St. Paul, under auspices of the Schubert Club. Ted Shawn and his ensemble of male dancers made a successful appearance in Minneapolis, one of a series of dance events Starke Patteson is bringing to Minneapolis.

San Carlo Company Heard

The San Carlo Opera Company has come and gone, giving brief seasons in St. Paul and Minneapolis. 'Madame Butterfly' again had the unique charm given it by the petite Hizi Koyke, Japanese soprano, while 'Lucia di Lammermoor' and, especially, 'Trovatore', had strong casts and effective singing. Carlo Peroni conducted. Lucille Meusel, Mostyn Thomas, and Kenneth Sakos were featured in 'Lucia', and four singers were chiefly responsible for making 'Trovatore' an exciting evening: Bianca Saroya, Aroldo Lindi, Estelle Lenci, and Mr. Thomas.

A novel pre-season event took place at the Minneapolis Auditorium, where General Motors sponsored a public performance of the Minneapolis Symphony that was carried over a national hook-up. Erno Rapée was imported for the occasion, and he and Maria Jeritza were the featured personalities of the broadcast. Following the broadcast, Jerzy Bojanowski, Polish guest conductor of the orchestra, directed the performance directed solely to the vast throng of listeners in the concert hall. Olin Downes, music critic of the New York Times, was a recent visitor in Minneapolis, addressing an audience of 3,500 at a University convocation on 'Music in a Changing World,' and greeted at a luncheon attended by musical leaders in the city.

"Homegrown" concerts are increasing in number. Among the more noteworthy have been the joint appearance of Alfred Mirovitch, pianist, and Harold Ayres, Minneapolis Symphony concertmaster; the concert by the Minneapolis a cappella choir directed by George Hultgren, with Marston Pearson of Chicago as bass-baritone soloist; and the song recital by Ethelwynne Kingsbury.

JOHN K. SHERMAN

Jagel Sings in Louisville

LOUISVILLE, Ky., Nov. 20.—Frederick Jagel, after an absence of many years, gave a concert here on the evening of Nov. 16 at the Women's Club, under the local management of the Community Concert Association. The audience was large, and demanded encores after each group of songs, with many additions at

the end of the program. The program opened with two Handel numbers; then followed a group of songs by Schubert and Brahms, and the two tenor arias from 'Tosca'. The second half of the program comprised songs by Giannini, Widor, Scalero, A. Walter Kramer, Roger Quilter, W. A. Aldin, Victor Hutchinson, and Elinor Warren. Paul Sargent was an able accompanist.

CINCINNATI FORCES PRESENT PIANIST

Barer Performs Rachmaninoff Concerto—Young People's Series Inaugurated

CINCINNATI, Dec. 5.—The country-wide attention already given by musical intelligentsia to Simon Barer, Russian pianist, makes his appearance with the Cincinnati Symphony on Nov. 27-28 somewhat more significant than that of an artist of less controversial repute. The attention of musical Cincinnati was centered upon the event.

Mr. Barer performed the Rachmaninoff C Minor Concerto (Op. 18), whose majestic proportions and technical demands display both the strength and the weakness of the player. Of Mr. Barer's technical proficiency there can be no question, and the sincerity and delicacy of his interpretation were strikingly evident, especially in the languorous second movement. The noble sweep of the first movement, and the brilliant contrasts of the last, were generously conceived and dexterously handled. Withal, there remained an impression of effort expended not altogether effectively, a too-constant engulfing of the solo instrument beneath the heavily-scored orchestra. Whether this was owing to restraint, not expressive of the Slavic emotional quality of the piece, or to more tangible causes, the defect scarcely lessened the cumulative excellence of the performance.

Eugene Goossens selected three companion pieces to accompany the Rachmaninoff work: Mozart's C Major ('Jupiter') Symphony, Tommasini's 'Carnival of Venice' Variations, and Smetana's tone poem 'The Moldau'. The greatest interest naturally focussed on the Tommasini work, performed here for the first time. Mr. Goossens and the orchestra gave a pleasing performance of this rather frothy piece, deftly emphasizing the ornate coloring of a banal theme. The other compositions received complete justice.

The third pair of concerts was presented on Nov. 13 and 14, with John Charles Thomas as soloist. Mr. Thomas appeared both before and after intermission, singing Giordano's 'Nemico della patria', from 'Andren Chenier', as his first offering, and a group of songs by Grieg, Strauss, and Massenet as his second. His lyric baritone, aided by dramatic feeling, produced an entirely acceptable performance.

For the orchestral portion of the program Eugene Goossens selected Borodin's Symphony No. 2, the Prelude to Moussorgsky's 'Khovanshchina', and the Allegro Marcia from Joseph Holbrooke's symphonic poem, 'Queen Mab'. And, as at a previous concert, Mr. Goossens offered two overtures, Mendelssohn's 'Hebrides' and the 'Italians in Algiers' of Rossini. The Holbrooke work was the first by that composer to be heard at a symphony concert here, and was stirringly played.

RICHARD LEIGHTON

DENVER SYMPHONY HEARD

James Melton Is Soloist at Concert Conducted by Horace Tureman

DENVER, Dec. 5.—The first concert of the Denver Symphony, Horace E. Tureman, conductor, was held in the City Auditorium on Nov. 10 before a large audience. James Melton, tenor, was soloist. He has a pleasing voice and refreshing personality. Many of our dyed-in-the-wool symphonic fans were somewhat upset by the large number of light ballads he sang, which they felt were out of place in a symphony concert. However, the younger generation received them with delight, and called upon the soloist to respond with numerous encores. The orchestra played 'Scheherazade', by Rimsky-Korsakoff; 'Una Furtiva Lagrime', from 'L'Elisir d'Amore', by Donizetti with Mr. Melton as soloist, 'The Nocturnal Procession', by Rabaud. Mr. Tureman and his organization were in fine fettle, and the orchestra was heard with much appreciation.

J. C. K.

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CONCERTS

(Continued from page 28)

arranged by the New Friends of Music for the season. The art of the Kolisch Quartet is by now familiar to chamber music lovers throughout the country. Playing without score that their association with each other as well as with the audience might be the more intimate, the Kolisch musicians again demonstrated their remarkable co-operative ability, their careful study and execution of detail and their excellent individual techniques. In the seven-movement quartet which began the list, their performance was of a sturdy character, less given to the suavity which many ensembles have cultivated in recent years. The widely varied moods and tempos of the movements were well defined; the work as a whole was logically integrated.

Mr. Feuermann, with Mr. Rebner, also disclosed again his renowned ability as a virtuoso of the cello and a sensitive interpreter. His idea of the Adagio was a particularly happy one. Mr. Rebner was an able collaborator. The peculiarly beautiful effect of horns against strings was shown in masterful treatment in Beethoven's all-but-forgotten sextet which Irving Kolodin, in his admirable program notes, observed is known even to Beethoven enthusiasts only as a number in the catalogue of the master's works. It also represents an ordeal for the performers. Messrs. Caputo and Barrows and the quartet put it through with great finesse. The auditorium was filled. R.

Walter Mills Sings Griffes Works



Walter Mills

The opportunity to hear a bracket of songs by Charles Griffes was offered by Walter Mills, baritone, in a recital in the Town Hall on the afternoon of Nov. 30. These works, written in an impressionistic yet melodic idiom, peculiarly Griffes's, included 'By a Lonely Forest Pathway', 'Symphony in Yellow', 'In a Myrtle Shade' and 'The Lament of Ian the Proud'.

The last of these was particularly suited to Mr. Mills's voice and was perhaps the best sung, though he showed an understanding of the varied content of all four. Of the two groups by Schumann, 'Der Arme Peter' and 'Dichterliebe', the former was the better projected, the singer generally producing his tones with smoothness.

Other works on the program were Beethoven's 'Die Ehre Gottes in der Natur', 'Il Lacerato Spirito', the Invocation from

'Orfeo' by Peri and songs in English by Quilter, Guion, Buzzi-Pecchia and Harriet Ware, who was present to share in the generous applause with Mr. Mills. The accompanist was Alderson Mowbray. P.

Don Cossacks in Town Hall Endowment Concert Series

The singing of typical Russian choruses is no longer the thing of wonder it once was in this country. Yet Serge Jaroff and his colorful Don Cossack Chorus continue to "pack them in", as they say at the box office, and to delight their hearers thoroughly. Big effects, strong sometimes violent, contrasts, unusual and unexpected tonal textures and other devices not in the repertoire of the usual choral body, are Mr. Jaroff's stock-in-trade and he exhibits them with the skill of a good showman. The smart military atmosphere which prevails also contributes to the impression of good staging carefully carried out.

Added to this is the distinctly musical value of the performance. The deep basses who emulate the organ pedal notes, the tenors who sing in falsetto like women, and the extensive dynamic range of the whole groups are striking and stirring attributes. This program on Nov. 30, the second event in the Town Hall endowment series, offered examples of Russian choral art by Gretchaninoff, Archangelsky, Liadoff, Nishtchinsky, Schvedoff, Mr. Jaroff and others. Popular works were Schvedoff's arrangement of Rachmaninoff's Prelude in C Sharp Minor, the former's history in song of the Don Cossack Chorus, and Liadoff's Lullaby. A capacity gathering applauded the singers and their conductor with much enthusiasm. R.

Grandjany Plays Harp Program



Marcel Grandjany

The recital given by Marcel Grandjany, French harpist, in the Town Hall on the evening of Dec. 1 was in the nature of a revelation. The harp is essentially an instrument of limited scope, which explains why works written expressly for it are few, and why audiences at harp recitals are usually small. Yet Mr. Grandjany disclosed to a somewhat

amazed, and entirely delighted, audience, that within its inevitable restrictions the harp is capable of some worth-while effects. By nice gradations of emphasis, for example, he achieved a seemingly miraculous range of dynamics; and the clarity with which each melodic strand in the contrapuntal Bach Allemande was brought out, and the virtuosity exhibited in the 'Danse du Moujik', by Marcel Tournier, were truly astounding.

But it is not alone as a performer that Mr. Grandjany is doing pioneer work for the harp as a solo instrument. Both as arranger and as composer he is doing his best to increase the literature of the harp. The program for his recital was made up of fifteen items, all but two of which were his arrangements or original compositions. There were arrangements of work by Bach, Loeillet, Mozart, Godefried, Kirchhoff, and Gretchaninoff; arrangements of French, English, and Irish folk songs. The major item, the Handel Concerto in B Flat, contained a cadenza by the performer.

A peculiarity of harp literature, and one that makes for limited attendance at harp recitals, is that it consists almost entirely of works of the pre-Classical and of the Impressionistic schools. There is a vast middle ground of Classical and Romantic compositions in which the harp figures little or not at all as a solo instrument. If the harp ever attains to greater popularity among audiences, it will be because of the pioneer efforts of such men as Marcel Grandjany. S.

Pauline Frazier Plays in Steinway Hall

Pauline Frazier, pianist, gave a recital in Steinway Hall on the afternoon of Dec. 2, beginning her program with a Beetho-

ven Rondo and Grieg's Ballad in G Minor, Op. 24. An audience of good size evinced interest in her performance of a Schumann Arabesque, Schubert's Impromptu, Op. 142, No. 2, and two Chopin Etudes, Op. 25, Nos. 3 and 10, which were played with good taste and musicianship. A Brahms intermezzo, Debussy's 'Gardens in the Rain' and Liszt's tonal legend, 'St. François de Paule Marchant sur les Flots', concluded the program. Y.

Robert Elmore Gives Organ Recital in Carnegie Hall

Robert Elmore, organist. Pietro Yon at the piano. Carnegie Hall, Dec. 2, evening:

Prelude and Fugue in D Major; Trio in C Minor; Chorale, 'Christ lag in Todesbanden'; Passacaglia Bach
'Spanish' Rhapsody Gigout
'Eklog' A. Walter Kramer
'Musette' C. Nordio
'Marche Champêtre' A. J. Boex
Toccata from Sonata in E Minor
F. de la Tombelle
Concerto Gregoriano for piano and organ
Pietro Yon

An audience surprisingly large, in view of the inclement weather, foregathered to hear the young American organist in his



Robert Elmore

first public recital here since he topped off his prolonged period of study in New York with some further work in London, and it rewarded his efforts with demonstrations of unmistakable approval. That he possesses a far-reaching technical command of his instrument, with both manual and pedal facility of noteworthy

order, was early disclosed, for his Bach numbers were clean and fluent and eminently smooth. A certain restraint characterized his playing of the opening prelude and fugue, familiar to a wider public through the d'Albert and Busoni piano transcriptions, but the poignancy of the Adagio of the Trio was given its full value. It was, in fact, through intimate communing with

his instrument and dignity of style rather than through virtuosic brilliance that Mr. Elmore made his deepest impression on his audience. Certain rhythmic liberties in the fugues might be questioned by some, but the polyphonic writing was at all times clearly set forth, and there was a governing realization of the climactic effects made possible by initial reserve and judiciously graded crescendos. Even so, freer recourse to the full organ would have invested the climaxes with more imposing power, notably in the Passacaglia and Fugue. The Toccata and Fugue in D Minor were added after the Bach group.

The second group of a singularly well-contrived program imposed a severe test upon the recitalist's versatility with its widely varied character, but he met the test admirably, his playing of the lovely Kramer 'Eklog' and the charming little 'Musette' by Nordio, director of the Bologna Conservatory, being especially felicitous. Finally he and Pietro Yon joined forces in an illuminating performance of Mr. Yon's impressively effective four-movement work for organ and piano, conceived in Gregorian modal idioms, a performance that evoked applause. C.

Raphael Gives Concertina Concert

Known widely in Europe and on Broadway, Raphael, exponent of the hitherto undistinguished concertina, made his concert debut in the Town Hall on the evening of Dec. 2 before an audience of good size and manifest approval. Because of a naturally limited repertoire, most of his list was taken from violin and piano works, and most of them were familiar. They included a Bach Air, a charming Mozart Minuet from a Divertissement, Dvorak's Sonatina, two Chopin pieces, 'Faust' and 'Prince Igor' pot-pourris and pieces by Kreisler, Tchaikovsky, Rebikoff, Sarasate, and Leo Lefeur, the excellent accompanist.

Aside from some monotony of tone coloring and timbre, mitigated in great part by the artistry of the performer, the recital decidedly had its points. Raphael possesses a technique of finesse and skill, a musicality of no mean proportions, and a sensitive feeling for varying inherent mood and emotion. He was warmly applauded. Q.

(Continued on page 33)

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Obituary



William Merrigan Daly

William Merrigan Daly, for nine years a National Broadcasting Company conductor, died suddenly of a heart attack at his home in New York on the morning of Dec. 4. He had worked late at his studio, and arrived home about midnight. His death occurred shortly after.

Mr. Daly was born in Cincinnati in 1887, and received his early musical education in Boston, where his parents, theatrical people, moved shortly after his birth. He was looked upon in his boyhood as a piano prodigy, but later he went into the magazine field. He entered Harvard when only fourteen, and was graduated with honors in 1908. Coming to New York shortly after, he became a member of the staff of *Everybody's Magazine*.

In 1914 he reentered the musical field on the advice, it is said, of Paderewski, who heard him conduct a choral work in Carnegie Hall. He worked for ten years as composer, conductor, and arranger on Broadway, during which time he collaborated with George Gershwin and Irving Berlin. He conducted the Kreisler operetta, 'Apple Blossoms', in which John Charles Thomas starred.

Filip Lazar

PARIS, Nov. 20.—Filip Lazar, Roumanian composer, died at his home here on Nov. 3. Born in 1894, he had made his home in Paris for a number of years and taken an active part in the city's musical life. His studies were pursued in Berlin under Castaldi and Krehl and he was destined originally for a career as a pianist. During the war he was for two years in active service.

His compositions were at first largely concerned with Roumanian folklore, but he later wrote in the larger forms. 'Ring', a symphonic sketch of a boxing match, appeared in 1930, a piano concerto in 1934, a concerto for percussion in the same year. He also wrote chamber works, piano pieces and a piano sonata. He was a member of the committee of the Triton Society.

Dr. W. Louis Chapman

PROVIDENCE, R. I., Dec. 5.—Dr. W. Louis Chapman, for six years music critic of the *Journal and Evening Bulletin*, died on Nov. 15. He had been organist at Grace Church in Providence and formerly was a member of the choir of the Church of the Immaculate Conception in Boston. During recent years he gave regular lectures in the Public Library on the programs of the Boston Symphony. He was a member of the Boston Chapter of the Guild of Organists, past president of the Rhode Island Federation of Music Clubs, and honorary member of the Chopin Club. Dr. Chapman was also active as a practicing physician, being a

ARTISTS HEARD IN PEABODY SERIES

Conservatory Welcomes Recitalists—Baltimore Music Club in Programs

BALTIMORE, Dec. 5.—Emanuel Feuermann, 'cellist, with Wolfgang Rebner at the piano, gave the sixth recital of the Peabody Series on Nov. 27. Ideal interpretations, mastery of tone and technique, repose and dignity of style held the attention throughout the program. Fraser Gange, baritone, member of the Peabody faculty, surpassed himself in the fine delivery of his program at the fourth recital on Nov. 13. George Bolek was at the piano. Pasquale Tallarico, pianist, also a member of the faculty,

a member of the staff of St. Joseph's Hospital.

Dr. Chapman was born on May 31, 1874. His wife, the former Geneva H. Jeffers, survives.

At the funeral service Felix Fox, pianist, and Jean Bedetti, 'cellist, played the Andante from Saint-Saëns's Sonata in C Minor.

Dr. Albrecht Mendelssohn-Bartholdy

OXFORD, ENGLAND, Dec. 1.—Dr. Albrecht Mendelssohn-Bartholdy, grandson of the composer Felix Mendelssohn-Bartholdy, and professor of International Law, died here on Nov. 27. He was born in Karlsruhe in 1874 and educated at Heidelberg, Munich and Leipzig Universities. He had frequently visited America and held an honorary degree of Doctor of Laws of Harvard. In 1934 he was elected a senior research fellow at Balliol College.

Jacob Schaefer

Jacob Schaefer, composer and conductor, died at his home in New York on Nov. 30. He was born in Kremenitz, Poland, in 1890, and came to this country in 1910. He organized the Freiheit Gesangverein in Chicago in 1912, out of which branches sprang throughout the world. Several choral works from his pen, notably 'Tzvei Brider' (Two Brothers) and 'October' have been widely sung. His oratorio, 'Sturm-vogel' (Stormy Petrel), based on a poem by Gorki, won the second prize in a contest instituted by the Soviet Union in 1933.

William Butler Davis

SAYBROOK, CONN., Dec. 5.—William Butler Davis, organist and choirmaster of the Church of the Holy Trinity in Middletown, and professor of Liturgical Music at Berkeley Divinity School, died in a hospital on Nov. 18, of pneumonia. He was born in Middletown, Sept. 27, 1871, and was graduated from Wesleyan University in 1894. He wrote the music for a number of the Wesleyan University songs, and was at one time organist of St. Andrew's Church in Meriden.

Mrs. Paul Davis

Leila Taylor Davis, wife of Paul Davis, recently a member of the publicity department of NBC Artists Service, died in hospital on Nov. 30, following an operation several days before. She had been a member of the news staff of the New York *Evening Post* and besides writing several plays, stories and verse, had done publicity work for various musical artists.

Mrs. Armour Pentress Guion

DALLAS, TEX., Nov. 25.—Mrs. Armour Pentress Guion, mother of David Guion, composer-pianist, died at her home here on Nov. 18. She was born in Ballinger in 1859.

Rev. Leo J. Gilleran

NEWTON, MASS., Dec. 1.—The Rev. Leo J. Gilleran, S. J., head of the music department at Boston College, died yesterday of a heart attack. He was born in Woonsocket, R. I., in 1895.

appeared at the fifth recital in a program of unusual quality and freshness of material.

Nino Martini, tenor, appeared at the Lyric on Nov. 26 before an admiring audience. Miguel Sandoval was the accompanist. The concert was one of the Albaugh series. Under this same auspices, the Monte Carlo Ballet Russe gave a program at the Lyric on Nov. 16 before an enthusiastic audience.

The Baltimore Music Club began its season of concerts at the Southern Hotel on Nov. 14 with a song recital given by Robert Weede, baritone, who was a former Baltimorean, Robert Wiedefeld. Virginia Castelle, now a coach in New York, was the accompanist. The Music Club Chorus, Franz Bornschein, director, with Sarah Stulman at the piano, was heard in the program of Nov. 15 at the Maryland Casualty Auditorium, singing Joseph Clokey's 'Nights' and the Bornschein transcription of 'The Song of India'. Kent Bellows, pianist, and Roy Harris, baritone, with Laurence Petran, accompanist, contributed to the program which was opened by Norris Herring, organist.

Glenn Carow, pianist, with Alexander Sklarevski supplying the orchestral accompaniment at a second piano, played the Mendelssohn Concerto in G Minor with brilliant technique at the Baltimore Music Club program of Nov. 28, at Southern Hotel. Donald Proctor, baritone, with Sarah Stulman, accompanist, also was heard.

The Bach Club continued its Brahms Cycle at Cado Hall on Nov. 18, with the Musical Art Quartet assisted by William Hymanson, viola, and Ralph Ochsmann, 'cello.

Mildred Crowley Allison, soprano, with Howard R. Thatcher at the piano, gave a comprehensive program of vocal display which was a credit to her coach, Doris G. Wright. The recital was given at the Hecht Salon on Nov. 19.

F. C. B.

HARRISBURG SYMPHONY PLAYS AT MASS MEETING

Raudenbush and Orchestra Are Warmly Received by Audience at Start of Welfare Drive

HARRISBURG, PA., Dec. 5.—On Nov. 8, a complimentary program was given by the Harrisburg Symphony Orchestra, George King Raudenbush, conductor, at a mass meeting in the forum of the State Education Building for the opening of the city's welfare federation campaign week. The orchestra played an Overture in B Minor, by Bach (flute solo, Eric Evans); 'Ein Feste Burg,' Bach-Damrosch; 'Romanze,' from Schumann's Fourth Symphony; 'To a Wild Rose,' by MacDowell; 'Cydalise,' by Pierné; 'Humoresque,' by Dvorak; 'Flight of the Bumble-bee,' by Rimsky-Korsakoff; 'Rakoczy March,' by Berlioz; and Mortimer Wilson's '1849' Overture. The last number, interesting, well composed, and well orchestrated, is built of melodic fragments of early American tunes, the most prominent constituent being 'O, Susanna!' Mr. Raudenbush explained to the audience that there was no momentary political application. The program was received with enthusiasm; the players were twice invited to share the applause. An interesting feature of the meeting was the community singing, made up entirely of dignified hymns, the orchestra accompanying. Charles E. Francis led orchestra and

audience with spirit. On the orchestra's program, 'Cydalise' seemed rather a favorite.

The Harrisburg chapter of the American Guild of Organists begins its season with thirty-two members classed as "colleagues" and ten "annual members," who would be called "associates" but for the use of the word in another connection in the Guild. Within the chapter is a "study club" meeting twice a month to follow out a planned course, including the history of hymn tunes, a program of carefully chosen carols, and, later, works of Franck and of Bach. Plans include a trip to Bethlehem to hear the Mass in B Minor. On Nov. 24, the chapter will hold a festival of the junior choirs of churches, whose organists are Guild members. L. M.

RECITALS HEARD IN CLEVELAND COURSE

Feuermann and Melchior on List—Organ Concerts Are Presented

CLEVELAND, Dec. 5.—The Cleveland Concert Course under the direction of Mrs. Emil Brudno brought to the community two outstanding artists. On Nov. 13 Emanuel Feuermann, with Wolfgang Rebner at the piano, gave a 'cello recital, playing the Sonata in F Major, Op. 6, of Richard Strauss; the 'Arpeggione' Sonata of Schubert; the 'Magic Flute' Variations of Beethoven, the 'Italian' Suite of Stravinsky, and a group of smaller numbers.

Lauritz Melchior won hearty applause when he presented on Nov. 27 a recital including a group of Scandinavian songs, one of German Lieder, and one of English songs. His singing of Wagner's 'Träume' and of the 'Monologue' and 'Death Scene' from Verdi's 'Otello' were finely conceived. At the request of the Wagner Society of Cleveland, Melchior gave 'In Fernem Land', from 'Lohengrin', in memory of Ernestine Schumann-Heink. Assisting at the piano was the capable Kurt Ruhrseitz.

Under the auspices of The Fortnightly Music Club, Leonard Lieblich, editor of *Musical Courier*, gave a lecture on 'The World of Music Today' in the Hotel Statler ballroom. In speaking of various contemporary composers, he illustrated their various styles at the piano.

Winslow Cheney, well-known organist, of New York City, gave a recital of Bach music at the Museum of Art on Nov. 11. The Young Artists' Group from the Guenther School of Berlin and Munich on Nov. 20 gave a recital of Sixteenth-and-Seventeenth-Century music. Attention must be called to the informal organ recitals given every Sunday afternoon in the Garden Court of the Museum by its curator of music, Arthur W. Quimby. These concerts are open to the public.

STEWART MATTER

Samoiloff Pupil in Opera

LOS ANGELES, Dec. 5.—Laura Saunders, soprano, pupil of Lazar S. Samoiloff, has been engaged for the role of Nedda in 'Pagliacci', scheduled for the Pasadena Playhouse this month. Mr. Samoiloff presents pupils from KNX radio station on Thursdays and Saturdays, also making a four-minute talk on voice. Four pupils have been heard recently in Exposition Park concerts over KNX, and two pupils from his San Diego studios have been engaged to sing in a national broadcast from San Diego.

CONCERTS

(Continued from page 31)

Blanche Winogron Makes Piano Debut

Blanche Winogron, pianist, a member of the faculty of the Greenwich House Music School, gave a debut recital in Steinway Hall on the evening of Nov. 20, displaying ability of an unusual calibre. Her program began with her own transcription of Bach's G Minor Toccata and Fugue, an excellent piece of arrangement, exceedingly well played. The Franck Prelude, Chorale, and Fugue had a performance of definite power. Works by Ravel, Couperin, Brahms, and others were all well given. Miss Winogron should be heard again in a larger auditorium. D.

First of Diaz Concerts Given

The sixth series of Diaz concerts began on the afternoon of Dec. 1 in the grand ballroom of the Waldorf-Astoria with John Charles Thomas, baritone of the Metropolitan Opera, and Leila Bederkhan, Kurdish dancer, as assisting artists.

A large and applause audience welcomed Mr. Thomas in songs by Donaudy, Grieg, Marx, Brahms, Pierné, Chopin, and the aria 'Salomé' from 'Hérodiade' by Massenet. A group in English by Frank Bridge, Jacques Wolfe and Michael Head was given in response to the generous applause that greeted his singing.

Miss Bederkhan was seen in six of the interesting dances that proved popular with her audience in her recent recital at the Guild Theatre. Carroll Hollister was accompanist for Mr. Thomas and Nicholas Kopeikine for Miss Bederkhan. The latter also played works by Ravel, Liszt, Glinka-Balakireff and de Falla to round out a diversified afternoon. Y.

Fowler and Tamara Open Dance Series

The first of a series of students' dance recitals was given in the auditorium of the Washington Irving High School on the evening of Nov. 28, by Addison Fowler and Florenz Tamara, with Stello Olivero at the piano. The program was of ultra modern dance interpretations to music by Enríquez, Scarlatti, Mendelssohn, de Falla and others. Both dancers displayed aptitude in their style of terpsichorean art, winning much applause. Mr. Olivero contributed piano solos. D.

Second of Piza Series

Nina Morgana, soprano; Ruggiero Ricci, violinist, and Mariana Sarra, pianist, as well as Leslie Howard, actor, gave the program at Samuel E. Piza's Artistic Pro-

ductions at the Hotel Ambassador on the afternoon of Dec. 3. Mme. Morgana was accompanied by Olive Vaiden, and Mr. Ricci by Bernard Frank. Mr. Howard gave a talk on his conception of Hamlet as he is playing it on Broadway at the present time. Mme. Morgana offered arias from Thomas's 'Hamlet' and Bellini's 'Capuletti i Montecchi', and a group of songs. Mr. Ricci played works by Corelli, Beethoven, and others, and Miss Sarra played pieces by Liszt and Liapounoff. N.

Orchestrette Classique Plays Antique Music

The Orchestrette Classique, Frederique Petrides, conductor, gave a concert largely of antique music in the Carnegie Chamber Music Hall on the evening of Nov. 30. The program included a Sinfonia by Johann Christian Bach and a Concerto for Flute by Grétry with Lorna Wren as soloist. Schubert's Polonaise for violin and small orchestra had an admirable performance with Hinda Barnett as soloist. Other works were Vaughan Williams' 'Charterhouse' Suite, Schubert's Fifth Symphony and pieces by Honegger. N.

Claude Lapham Presents Original Japanese Compositions

A program of original Japanese compositions by Claude Lapham was given in the Carnegie Chamber Music Hall on the evening of Nov. 25. The program included excerpts from Mr. Lapham's opera, 'Sakura', and shorter works. Those taking part included George Vigneti, violin; Carol Lovelle, contralto; Olive May; Burton Crane, bass; Mme. Sugi Machi, and Mme. Kyoko Omura, dancer. Mr. Lapham played piano solos and there were also phonograph records. N.

LUCY PALERMO, violinist Fili Monachino-Leitner, accompanist. The Barbizon, Nov. 24, evening. Tartini Concerto, Lalo's 'Symphonie Espagole' and works by Wieniawski, Dvorak, and Paganini.

DANIEL WOLF, pianist. The Barbizon, Dec. 1, evening. Beethoven Sonata, four Chopin Etudes and works by Debussy, Ravel and Lecuona.

New York Studios

The first of a series of musicales by pupils of Harold Berkley, violinist, and Marion Kahn-Berkley, pianist, was given in their studio on the evening of Nov. 29. Frances Cleveland, soprano, was the guest artist, offering works of Mozart, Veracini, Wagner, Strauss, Debussy, Strickland, and Rummel, with Marion Kahn as accompanist. Albert Gillis, violinist, and George Travillo, pianist, played effectively Grieg's C Minor Sonata, and Verna McIntyre was heard in violin numbers by Tchaikovsky, Debussy, and Smetana, with George Vause at the piano. S.

Piano pupils of Gustav L. Becker were heard in recital in Mr. Becker's studio on the evening of Nov. 15, assisted by Mme. Ella Schutte Clark, soprano. The students were Etta Beigel and Samuel Diamond. Mme. Clark sang a group of songs by Mr. Becker, as well as encores. At the close of the program Mr. Becker gave an improvisation of an original theme at the piano. S.

Violet Durkee Ruffalo, soprano, and Alice Huebner, pianist, gave a joint recital in the La Forge-Berumen Studios on the evening of Dec. 3. Virginia Duffey was at the piano for Miss Ruffalo.

Diana Hubert Joins Faculty of Chicago Conservatory

CHICAGO, Dec. 5.—Diana Hubert, dancer and teacher of dancing, has been engaged as a member of the faculty of the Chicago Conservatory. She will hold classes for individual dancers and ensemble groups.

CHICAGO SYMPHONY VISITS MILWAUKEE

Thomas, McCormack, and Don Cossacks Heard—Native Artists in Recitals

MILWAUKEE, Dec. 5.—The Chicago Symphony on Nov. 9 gave the second concert of its season at the Pabst Theatre under the management of Margaret Rice. The program was principally of Sibelius, as represented by the Second Symphony, in D. As an encore Dr. Stock presented a beautiful orchestration of the slow movement from the Sibelius Violin Concerto, a vibrant song with rich and glowing melody. The program included the 'November Woods', by Bax, 'La Mer', by Debussy; 'Moto Perpetuo', Op. 11, by Paganini, orchestrated by Frederick Stock, beautifully played by the violins; and 'Capriccio Espagnol', Op. 34, by Rimsky-Korsakoff.

A unique presentation here, sponsored by the Lyric Male Chorus, was introduced to Milwaukee. It was the Women's Symphony Orchestra of Chicago, under the leadership of Ebba Sundstrom. The program consisted of such familiar music as the Overture to Glinka's 'Russlan and Ludmilla', the first Schumann Symphony in B Flat, the Saint-Saëns 'Danse Macabre', the Overture to 'Mignon', a Rhapsody on Swedish folk songs by Atterberg, Massenet's 'Scènes Pittoresques', and the 'Bacchanale' from 'Samson and Delilah'.

Nov. 5 brought John Charles Thomas to the auditorium, where he sang with the Lyric Male Chorus. The baritone presented Lieder, chansons, and ballads in English. Carroll Hollister was at the piano, and shared in the applause. The chorus was heard in songs by Scarlatti, Leoni, Galbraith, and Clarke, Herman Smith directing.

Jooss Ballet Seen

John McCormack was heard on Nov. 5 and 6 at the Pabst Theatre. On Nov. 5 the first group was made up of songs by Handel, Arthur Foote, C. A. Lidgley, and Rachmaninoff. Then came a group of Irish folk songs. The second concert included a group of classics, followed by Irish folk songs and an English group. At each concert Edwin Schneider gave a charming group of piano solos.

Delightful, imaginative dancing and ballet composition by the Jooss Ballet, received a warm response from a large audience at the auditorium on Nov. 10, at the first of the Civic Concert course of six outstanding artists. Satire, comedy, drama, and tragedy were skillfully portrayed in the international compositions.

Arion Club Sponsors Concert

The annual visit of the Don Cossack Male Chorus, S. Jaroff, conductor, has become a part of Milwaukee's musical routine, and draws a capacity audience each season. The chorus appeared at the Pabst Theatre on Nov. 19 under the auspices of the Arion Musical Club. The program as usual was drawn from the church and folk music of pre-revolutionary Russia. An outstanding num-

ber was Schvedoff's 'History in Song of the Don Cossack Chorus', in which the trials of the group in its wanderings are depicted. Two 'White Russian Songs', describing peasant life, were delightful; and Rachmaninoff's second prelude for the piano, done entirely by voice, was splendid. As a finale, the familiar 'Volga Boatmen' drew salvos of applause from a house that was packed to the last seat.

Little eleven-year-old Marilyn Meyer was given an enthusiastic homecoming welcome when she appeared at the Pabst Theatre on Nov. 8. She had made her debut in Boston on Oct. 27, and repeated the program here—a program worthy of an adult artist, including 'Fantasien', Op. 116, of Brahms; Sonata in C Major, Op. 53 ('Waldstein') by Beethoven; and Sonata in B Flat Minor, Op. 35, by Chopin. The audience was much impressed, and many encores were demanded. She was sponsored by the Wisconsin Artists Bureau.

The Society of Musical Arts presented Ruth Tetzlaff, pianist, and Edwin Erdman, violinist, at the Athenaeum on Nov. 17. These young artists gave an interesting and well-prepared program. These recitals are managed by Bess Arneke and are doing much for the young local artists.

ANNA R. ROBINSON

ORCHESTRAS

(Continued from page 15)

and Moritz von Bomhard as conductor. After the intermission Eleanor Aller played the Saint-Saëns 'Cello Concerto in A Minor, with Frederick Dvorchak conducting, and Carroll Glenn, the Chausson 'Poème' with Frank Brieff conducting. The concert was brought to a close with Franck's Symphonic Variations played by Merle Freeland under the baton of Jacob Schwartzdorf. D.

Bach Chamber Orchestra Gives Fourth Concert

Bach Chamber Orchestra of the Federal Music Project, Samuel Gardner conducting. Soloists: Judith Sidersky, piano; Frances Blaisdell, flute; Walter Eisenberg, violin; and Yella Pessl, harpsichord. New School for Social Research, Nov. 20, evening:

Prelude to Cantata, 'Der Himmel Lacht' Concerto in F Minor for piano and string orchestra

Miss Sidersky
Brandenburg Concerto, No. 4, in G
Mr. Eisenberg and Miss Blaisdell
Concerto in A Minor for violin, flute, piano, and strings
Miss Blaisdell, Mr. Eisenberg, Miss Sidersky

A capacity audience heard this concert with interest. Mr. Gardner led with care, and gave a well-rounded performance of all four works. His accompaniments were especially good. The soloists contributed much by the clarity of their playing and their obvious understanding of the classical style. N.

Schlaaff and Riette Play at Glen Ridge

GLEN RIDGE, N. J., Dec. 5.—Otto Schlaaff and Robert Riette played the Bach C Major Concerto for two pianos with the Glen Ridge Orchestra, Samuel Antek conducting, on Nov. 23.

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PROVIDENCE HEARS A BRAHMS CYCLE

**Musical Art Quartet Presents
Chamber Music—Symphony
Concerts on List**

PROVIDENCE, Dec. 5.—A large part of the chamber music of Brahms was presented by the Musical Art Quartet, assisted by Frank Sheridan, pianist, and other artists in a series of ten concerts held in the Large Gallery of the Rhode Island School of Design, Nov. 6-10, and Nov. 13-17. The Brahms cycle was unique in the experience of Providence, and attracted sizable and enthusiastic audiences. There can be nothing but praise for performances and interpretations which were, almost without exception, superlative.

Violin sonatas were played by Sascha Jacobsen, 'cello sonatas by Marie Roemaet-Rosanoff. Paul Bernard, violinist, and Louis Kievman, violist, made up the remainder of the regular quartet ensemble. Other artists were William Hymanson, viola; Ralph Ochsmann, 'cello; Victor Polatschek, clarinet; and Gottfried Freiberg, horn. Mrs. Murray S. Danforth, president of the board of the school, was largely responsible for the event.

Providence Symphony Plays

The Providence Symphony and the Symphony Chorus, led by Dr. Wassili Leps, made their initial appearance for the season in the Metropolitan Theatre on Nov. 17, when they performed Bruckner's 'Te Deum'. This was probably a first hearing of the work in Providence, and the program was made all the more novel by the inclusion of a symphonic sketch, 'Narragansett Bay,' by the Rev. Leo Rowlands, which was a first performance anywhere, the composer conducting. Other items were Schubert's 'Unfinished' Symphony, Smetana's 'The Moldau', and Tchaikovsky's 'Italian' Caprice. The Bruckner work was given a dramatic and vital reading, assisted by able local soloists: Lucy Marsh Gordon, soprano; Jeannette Waddington, contralto; George M. Tinker, tenor; and Ray A. Gardiner, bass. The symphonic sketch had been provided with program notes, so that the three principal themes might be more easily connected with the composer's reactions to Rhode Island scenery. There was considerable charm in the piece, and a noticeable lack of extreme harmonies. A tango episode which might have contained a mild satire was graceful and well-disciplined. On the whole the work was musicianly, and complimentary to the adopted state of the composer. Mr. Rowlands and his music were enthusiastically received. The orchestra was successful in each of its numbers, appearing perhaps to best advantage in the Smetana. The concert was a gratifying start for the organization's sixth season.

Albert Spalding was soloist and Richard Burgin conductor for the season's second concert by the Boston Symphony in Metropolitan Theatre on Nov. 24. The concerto was Mozart's in D Major (K. 218), and Mr. Spalding brought to it technical finish, beauty, and refinement. He was recalled many times to acknowledge the applause. Mr. Burgin led, for the first time at these concerts, the First Symphony of Kalinnikoff. It held one's attention throughout, and revealed a wealth of melody and no little skill. The final movement was the least successful, although admittedly brilliant.

New York University Gets Valuable Picasso Painting for Art Museum

THE Museum of Living Art at New York University has acquired for its permanent collection Pablo Picasso's painting, 'The Three Musicians,' formerly in the Reber collection at Lausanne, Switzerland.

Works by George Braque, John Ferren, Joan Miro, and Antoine Pevsner and four additional pictures by Picasso have also been acquired. The new acquisitions were placed on view on Oct. 27.

Picasso has painted two famous versions of this subject. The first version has been seen in New York at the Durand-Ruel Gallery and later at the Museum of Modern Art, to whom it was loaned by its present owner, Paul Rosenberg of Paris. It is the second version, painted in 1921, which will be placed on view for the first time in America in the Museum of Living Art on Washington Square. According to A. E. Gallatin, director of the museum, the new acquisition marks the culmination of many years of effort to secure the picture.

Weiner's arrangement of Bach's C Major Toccata made an impressive opening.

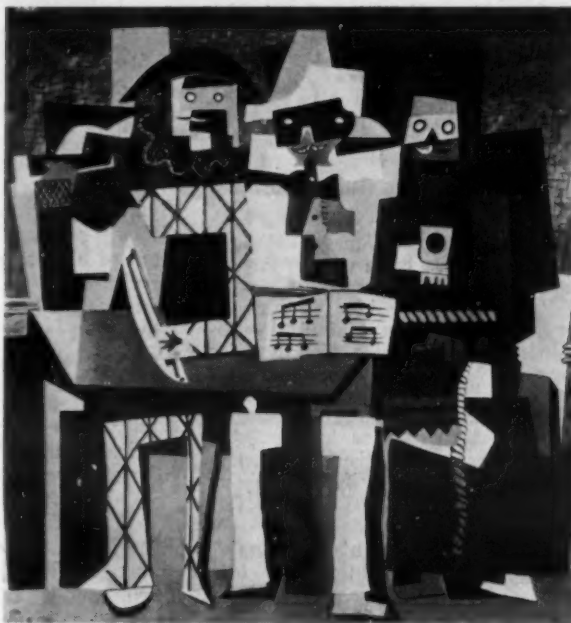
The combined orchestras of Brown University and Pembroke College were heard in two programs recently. The first was on Nov. 11 in the Plantations Auditorium, under the auspices of the Walther League of St. Paul's Church, and the second in Faunce Theatre at the University on Nov. 20. Gladys H. Mulchahey, 'cellist, accompanied by Verne M. Calkins, Jr., was soloist on the latter program. She played the Sonata in G Minor by Jean Baptiste Breval. The orchestra, conducted by Prof. Arlan R. Coolidge, presented the Overture to Weber's 'Peter Scholl'; Schubert's 'Unfinished' Symphony, first movement, a Mozart suite; Bach's Organ Prelude and Fugue in E Minor, arranged by Cyril M. Owen; and the Overture to Rossini's 'Tancred.'

Gertrude Prokosch Kurath and Group, assisted by Lucia Lancellotti, pianist, gave a program of Dances in Ancient Style in Alumnae Hall, Pembroke College, on Nov. 13.

As a part of Art Week, the Community Music School sponsored a concert in the hall of the school on the evening of Nov. 14. Mme. Avis Bliven Charbonnel was in charge.

The Siberian Singers, directed by Nicholas Vasilieff, were heard at St. Georges School on Nov. 7.

The Monte Carlo Ballet Russe took over the Metropolitan Theatre for two performances on Nov. 21. The following ballets were given with full orchestral accompaniment: 'Les Sylphides', 'Schéhérazade', 'Le Mariage d'Aurore', 'Le Lac des Cygnes', 'The Three-Cornered Hat', 'Afternoon of a Faun', and 'Le Beau Lanube'. A. R. C.



'The Three Musicians,' by Pablo Picasso, Just Acquired for the Permanent Collection of the Museum of Living Art at New York University

The Museum of Living Art was formerly known as the Gallery of Living Art. It is said to be the only museum in the world devoted solely to progressive Twentieth Century painting and continuing to demonstrate on its walls the most recent developments of the vital painters of the period in a permanent collection. It is located on the ground floor of the New York University building at 100 Washington Square East.

NATIONAL SYMPHONY UNDERTAKES A TOUR

Leaves Washington for Appearances in New England, New York and Pennsylvania

WASHINGTON, Dec. 5.—Under Hans Kindler's baton the National Symphony played two concerts during the last week of November, and then left for a two-weeks' tour of the New England States, New York, and Pennsylvania. Dr. Kindler added the Sibelius Symphony No. 1 to the symphony's repertoire in the Nov. 25 concert, and received great applause for his dramatic performance of it. There were other new things (for Washington listeners) on the program; the suite of four 'Polish' Dances by Alexander Tansman and the Introduction and Passacaglia from Purcell's 'Dido and Aeneas'. The program opened with the 'Leonore' No. 3 by Beethoven.

Continuing the Sunday afternoon series on Nov. 29, the orchestra played the Franck Symphony in an international program representing Germany, France, England, Spain, and Russia. The program included: Grave and Allegro, by Bach; the Franck Symphony, 'On Hearing the First Cuckoo in Spring', by Delius; Intermezzo from 'Goyescas', by Granados; 'The Enchanted Lake', by Liadov; and the Polonaise from 'Eugen Onegin', by Tchaikovsky. JAY WALZ

Verdi's 'Otello' was revived recently at the Théâtre de la Monnaie, Brussels, after an absence of sixteen years.

THREE ORCHESTRAS PLAY IN ROCHESTER

Philharmonic, Civic, and Eastman Groups Are Applauded

ROCHESTER, N. Y., Dec. 5.—The Rochester Philharmonic, José Iturbi conductor, was heard in the first matinee concert of the season on Nov. 19, at the Eastman Theatre, with Guy Fraser Harrison, associate conductor, wielding the baton. Cecile Staub Genhart was piano soloist. The program comprised Weber's Overture to 'Euryanthe,' Goossens's 'By the Tarn,' and Mendelssohn's 'Scotch' Symphony. Mr. Harrison's excellent leadership was given fine support by the players. Goossens's lovely and atmospheric tone picture of a Scotch lake and the symphony were given especially sympathetic readings.

Mrs. Genhart played the Beethoven Concerto No. 1 with fine musicianship, flawless technique and no mannerisms. The audience, which was large, recalled her a number of times.

The fourth "Pop" concert by the Rochester Civic Orchestra, Guy Fraser Harrison, conductor, was presented at the Eastman Theatre on Nov. 29, with Etta Coles and Naomi Yanova, young Canadians, in a two-piano ensemble. They played Bach's Concerto in C Minor and some shorter pieces, and were warmly applauded by a large audience. The previous concerts have featured Marie Keber Burbank, contralto, Mr. Harrison conducting; Irene Gedney, pianist, with Paul White, assistant conductor; and Fred Klein, horn soloist. Mr. Harrison conducted.

Dr. Howard Hanson conducted the Eastman School Symphony in its first public concert of the season on Nov. 24 at the Eastman Theatre, before a large audience. The well-played program consisted of Sibelius's Fifth Symphony, Hanson's 'Lux Aeterna' and Ravel's 'Alborado del grazioso.' Dr. Hanson presented an analysis of the themes of the symphony and an outline of its structure, which the audience apparently liked.

John Charles Thomas, accompanied by Carroll Hollister, was heard in recital at the Eastman Theatre on Nov. 27, by a capacity audience. His generous program was lengthened by demanded encores. On Nov. 20, at the Eastman Theatre, Sergei Rachmaninoff, pianist, was heard again after several years' absence, fascinating his audience with his superb playing.

MARY ERTZ WILL

Cincinnati Oratorio Society to Perform 'Messiah'

CINCINNATI, Dec. 5.—The University of Cincinnati Oratorio Society, under its acting director, Louis John Johnen, will give its fourth annual performance of Handel's 'Messiah' on Dec. 18 and 20. Soloists will be Nevada van der Veer, contralto; Fred Patton, bass; Albertine Potts, soprano; and Franklin Bens, tenor.

Bernard Wagness Lectures to Be Given in Steinway Hall

The Bernard Wagness classes in modern piano pedagogy, an intensive course for piano teachers, will be held from Jan. 11 to 15 inclusive, at Steinway Hall. These lectures cover technique, sight-reading, rhythm, ear-training and other subjects. They are under the auspices of Harold Flammer, Inc.